OCTOBER 21, 1957

THIRTY-FIVE CENTS

27TH YEAR

BROADCASTING

THE BUSINESSWEEKLY OF TELEVISION AND RADIO

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ALTIMORE TV?..

Channel 13 . . . from 3rd to a near 1st in 30 days!

After one month of the Channel 13 programming schedule under Westinghouse Broadcasting Company ownership, the latest *American Research Bureau* (Sept. '57) survey shows . . .

* Out of 454 quarter-hour periods surveyed while all 3 stations were on the air . . .

WJZ-TV . . . . leads in 195
Station B . . . . . . leads in 199
Station C. . . . . . . leads in 60

* Share of audience—sign-on to sign-off . . .

WJZ-TV . . . 35.5% . . . up 24.5%
Station B . . 38.2% . . . down 4.9%
Station C . . 25.1% . . down 19.2%

AND LOOK AT THIS!

Buddy Deane Bandstand (3-5 PM, Monday through Friday) is the top-rated local afternoon program in Baltimore, with more than 50% *adult* viewers—2.5 viewers per set!

The Early Show (6-7:23 PM, Monday through Saturday) is the highest-rated early evening show in Baltimore—over 60% *adults*—2.8 viewers per set!

Keith McBee's *"7:23 News"* is the highest-rated news show, *network or local,* in Baltimore TV!

The Late Show is the highest-rated local show in Baltimore TV!

For full details and availabilities, call Joe Dougherty, WJZ-TV Baltimore Sales Manager, at MOhawk 4-7600 . . .

*ARB, September, 1957

WJZ 13 TV

Westinghouse Broadcasting Company, Inc.

WIND represented by AM Radio Sales • WJZ-TV represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.

RADIO

BOSTON, WBZ+WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX

TELEVISION

BOSTON, WBZ-TV
BALTIMORE, WJZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WBC

Now, it's *Official!*

New ARB report taken just 30 days after our move to full power shows an increase in every time segment for

WHTN-TV

HUNTINGTON
CHARLESTON

the SELLibrated station of the Golden Valley

(Central Ohio)

CHARLESTON—Percentage Change

	WHTN-TV	STATION B	STATION C
NOON-6 PM	+133.0	+ 1.8	−26.5
6 PM-MIDNIGHT	+141.0	+ 9.9	−24.0
6 PM-MIDNIGHT (SAT & SUN)	+129.0	− 1.0	−16.8
SIGN-ON to SIGN-OFF	+136.7	+ 4.6	−19.9

HUNTINGTON—Percentage Change

	WHTN-TV	STATION B	STATION C
NOON-6 PM	+ 17.0	−10.0	−15.0
6 PM-MIDNIGHT	+ 0.08	−10.0	+10.0
6 PM-MIDNIGHT (SAT & SUN)	+ 15.0	−10.0	+11.0
SIGN-ON to SIGN-OFF	+ 15.0	−10.0	−10.0

Yes, WHTN-TV provides a *new* point of sale 1,000 feet above average terrain powered by 316,000 watts . . . is the *only* station to put a Grade A signal over this entire booming market . . . the only *full power* station in this power-packed valley between Cincinnati and Wheeling.

It's time now to **SELLibrate** with

WHTN-TV

CHANNEL 13 ABC AFFILIATE
HUNTINGTON-CHARLESTON, WEST VA.

A COWLES STATION
Represented by
Edward Petry & Co., Inc.

One Does It In Des Moines!

A COWLES OPERATION

KRNT-TV

Full Power Channel 8 In Iowa

KRNT-TV SCORE

244 FIRSTS in 481 Quarter Hours

(THE SEPT. 5-11 A. R. B.)

TOP TEN MULTI-WEEKLY

*KRNT-TV, seven firsts		Average Rating
* 1. Russ Van Dyke News	10:00 P.M.	40.6
* 2. Al Couppee Sports	10:20 P.M.	28.4
* 3. Don Soliday News	12:30 P.M.	14.8
4. Early Show	4:30 P.M.	12.9
* 5. Paul Rhoades News	6:00 P.M.	12.7
6. News	10:00 P.M.	11.5
* 7. Garry Moore	8:00 A.M.	11.3
* 8. Bill Riley Time	12:00 Noon	10.9
9. News, Weather, and Sports	tie (6:15 P.M. (10:20 P.M.	10.6 10.6
*10. Gordon Gammack	6:15 P.M.	9.9

TOP TEN ONCE-A-WEEK

*KRNT-TV, Six Firsts	
* 1. Ed Sullivan	43.7
* 2. What's My Line	40.7
* 3. Gunsmoke	39.0
4. Wyatt Earp	35.4
5. Cheyenne	33.8
* 6. Playhouse 90	33.7
7. Lawrence Welk	33.3
* 8. Climax	33.0
9. Hit Parade	32.6
*10. Robert Cummings	31.8

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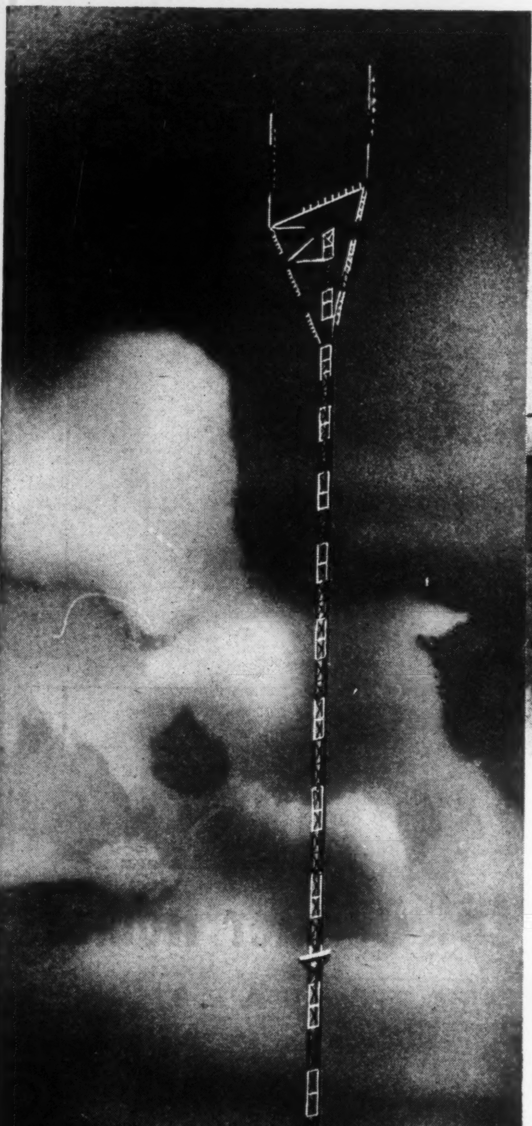

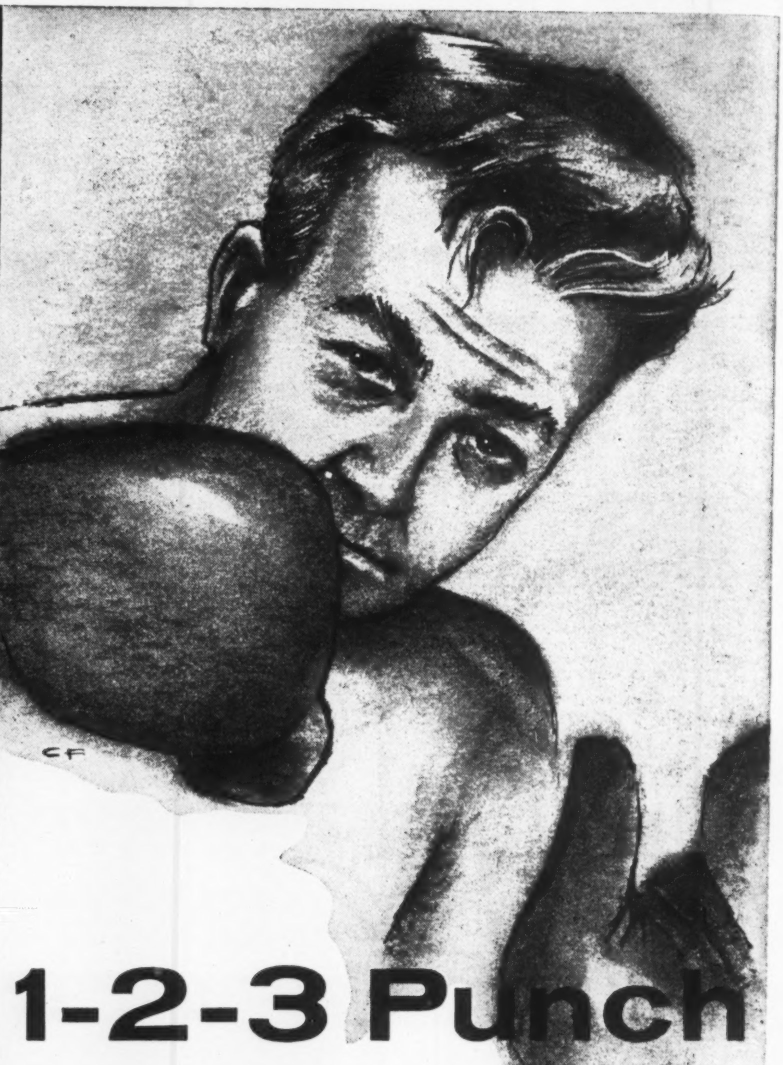

1-2-3 Punch

1 - TEXAS' TALLEST TOWER

KRLD-TV telecasts from atop Texas' tallest tower, jutting 1,521 feet above its hilltop base – 1,685 feet above average terrain. From this second tallest man-made structure in the world, KRLD-TV serves one-fourth of all the people in Texas who own one-third of Texas' sets, plus those in five Oklahoma counties.

2 - MAXIMUM POWER

KRLD-TV operates on 100,000 watts, the maximum power of a low-VHF frequency allowed by FCC. KRLD-TV beams 100 microvolts or more to a greater area than covered by any other Texas TV station.

3 - CHANNEL 4

KRLD-TV's Channel 4 enables it to reach farther with a strong, clear signal. Channel 4 is the lowest frequency channel in the Dallas-Fort Worth area.

an unbeatable combination that makes

KRLD-TV

the Biggest buy in the Biggest market
in the Biggest state

KRLD-TV

The BIGGEST buy in the BIGGEST market in the BIGGEST State

CBS

Channel 4, Dallas
MAXIMUM POWER

Owners and operators of KRLD, 50,000 Watts
The Times Herald Station . . . The Branham Co.,
Exclusive Representative.

JOHN W. RUNYON	CLYDE W. REMBERT
Chairman of the Board	President

closed circuit®

BABY ACTS UP • Speaker Sam Rayburn, who espoused formation of House Committee on Legislative Oversight (Moulder Committee), understood to be indignant over witch-hunt aspects of inquiry, going into entertainment and expense vouchers of members of independent commissions. It's learned Mr. Rayburn feels this tack is ridiculous and goes far afield from type of inquiry House leadership had in mind in seeking to ascertain whether independent agencies had become subservient to executive branch and were bypassing congressional jurisdiction.

•

Following sharp and sometimes bitter controversy at public hearing last Thursday between Republican members of Moulder subcommittee and Dr. Bernard Schwartz, executive director and chief counsel of committee, over mailing of questionnaires to commissioners of independent agencies, New York U. professor was heard to murmur aloud: "Oh, to get back to teaching law."

•

ABC-TV CHANGES • Changes at ABC-TV aren't over yet. In latest move, Gene Accas, now administrative vice president, is slated to become vice president in charge of sales development, reporting to Don Coyle, vice president for research and sales development. James T. Aubrey Jr., programming and talent vice president, also due for promotion to new but as yet not definitely titled post under Oliver Treyz, now vice president in charge of tv. Looking to that time, network is considering new key program executive to serve under Mr. Aubrey. In another move, but unrelated to these, Thomas Velotta, v.p. and administrative officer for news, special events, sports and public affairs, is slated to transfer to West Coast in executive post.

•

Shuffle of personnel and accounts from Joseph Katz Co. to newly-formed Keyes, Madden & Jones (successor to Russel M. Seeds Co.) seems to continue unabated. Roselux Chemical Co., Brooklyn (Rose-X brand of bleach, starch and cleaning compound) and Charles Chappell, Katz vice president-plans director, reportedly are next to make switch.

•

THIRD VERSION • Shortly to be announced will be formation of Skiatron Franchises Inc. to handle licensing of Skiatron closed-circuit installations throughout country. New company will function with Skiatron basic toll tv patents but will not be corporately identified either with Arthur Levy's Skiatron Electronic Co. or Matty Fox's Skiatron Television Inc.

•

Louis B. Nichols, spokesman for FBI Director J. Edgar Hoover, may possibly wind up in communications field after Nov. 1 FBI retirement following 23 years' service. While Mr. Nichols plans to vacation for month, it's learned authoritatively that among several enticing offers he has received is one from RCA. Among Mr. Nichols' duties as FBI news contact has been supervisory charge of Bureau's Division of Records and Communications.

•

BOOSTER BUSINESS • At behest of Gov. Steve McNichols of Colorado, FCC Comr. T. A. M. Craven is spending this week in that state to investigate on-channel booster operations, which have been declared illegal by FCC. Informal investigation will cover number of operations in state authorized last year by former Gov. Edwin C. (Big Ed) Johnson in defiance of FCC ruling. Request for Comr. Craven was made because he is FCC's only engineer member and is familiar with on-channel booster vs. translator operation.

•

J. Glen Taylor, for past 20 years an executive in General Tire family and for past six years vice president of RKO Teleradio Pictures Inc., is resigning effective Nov. 1 and will return to his family home near Norfolk, Va. He will continue his personal business interests in New York and Virginia.

•

UA LOOKS AT STATIONS • Will United Artists Corp. follow trend to station ownership set by other Hollywood studio interests such as Paramount, MGM and RKO? United Artists, giant financing-distributing organization backing independent producers, seems to be finding potential gold mine in leasing post-1948 films to tv and has announced plans to diversify into phonograph record and music publishing fields (FILM, Oct. 14). On station acquisition, one top executive readily admits "we've been giving it some thought," but no decision has been made.

•

Public Relations Society of America may face public relations problem of its own—among broadcasters, anyway—if it sticks to current plan for media presentations at its annual convention in Philadelphia next month. It's allotted 35 minutes to newspapers, 35 minutes to magazines and 35 minutes for radio and tv to divide between them. Broadcasting leaders feel radio and television are entitled to 35 minutes apiece. Named to make broadcasting presentations at Nov. 18 session were Robert E. Eastman, president of ABN, and Oliver Treyz, vice president in charge of ABC-TV.

•

SLOW PAY CURE • In effort by group of Adam Young Inc.-represented stations to encourage agencies to pay their broadcast bills more promptly, outlets are seriously considering stipulation in new rate cards which would withhold 2% of 15% agency commission if stations' bills are not paid by 15 days after invoices are sent out. Proposal is said to have evoked enthusiasm from station managers at recent meeting held by Adam Young, and thinking is that more powerful outlets will initiate move at outset and gauge results.

•

Colorado Broadcasters and Telecasters Assn. reports mounting congressional interest in multi-faceted campaign involving several issues, particularly Smathers bill pertaining to BMI-ASCAP controversy and political broadcasting. It's understood Colorado congressmen have besieged association with requests for more information.

•

CO-OP PROGRAM • United Nations Radio, which in past has given permission for sponsorship of its recorded radio programs in limited number of major markets, understood to have reached agreement with MBS to allow its shows to be carried on network and sold locally to institutional clients. MBS said to be planning to scrap its Sunday night sustaining UN program and substitute three-day-a-week, 10-minute *United Nations Radio Review*. MBS officials believe programming is keyed to sponsorship by local banks, insurance companies and comparable institutions.

•

MBS reported to be in closing stages of negotiations with R. J. Reynolds Co., Winston-Salem, N. C., for sponsorship of extensive schedule of newscasts and adjacencies amounting to more than $200,000 gross. Discussions expected to end this week with advertiser pointing to early November start for campaign. Both Camel and Winston cigarettes probably will be advertised. Agency: Wm. Esty Co., New York.

•

RADIO POWER • Rare in this television era is filing of application of maximum power in radio. WAPI Birmingham, now operating with 10,000 w day, 5,000 w night on 1070 kc, has applied for 50,000 w daytime with directional antenna, continuing with 5,000 w at night.

•

Mapping realignment of Sunday evening schedule, ABC-TV officials plan to put action show into 8:30-9 spot following hour-long Maverick. *One being considered is* OSS, *now seen Thursdays at 9:30-10 p.m., but this may be forestalled by possibility of product conflicts between Mennen, sponsor of* OSS, *and Helena Rubinstein Inc., which has signed to sponsor Sid Caesar-Imogene Coca show when it starts in January. Sunday 8:30-9 period occupied by* Bowling Stars, *half-sponsored by American Machine & Foundry.*

Your advertising gets HOME

in these
4 key markets

SYRACUSE
OMAHA
KANSAS CITY
PHOENIX

because Meredith stations are
"One of the Family"

MEREDITH RADIO and TELEVISION STATIONS

KANSAS CITY	KCMO	KCMO-TV	The Katz Agency
SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co.- Blair-TV

Meredith Stations Are Affiliated With Better Homes and Gardens and Successful Farming Magazines

THE WEEK IN BRIEF

LEAD STORY

Talent Agents: They Get $50 Million Yearly From Tv—BROADCASTING presents the results of its intensive research into that relatively unpublicized field. Page **33.** Also, what are the tv network packages owned by the agents? Page **36.** And who are the top talent men in the field? Page **46.**

ADVERTISERS & AGENCIES

Foote Takes Long-Awaited Step—Emerson Foote, former Foote, Cone & Belding president and subsequent executive vice president of McCann-Erickson, "at liberty" since resignation last January, buys into and becomes chairman of Geyer Adv., New York. Page **66.**

Uniform Standards for All Media—Burnett's Banks says it will be next major step in measurements. He speaks at Audit Bureau of Circulation session in Chicago where media costs are analyzed. Page **70.**

There's Radio Money in Bacteria—Dowd, Redfield & Johnstone, a drug-heavy agency, kicks off saturation spot drive for Citroid compound, details how it makes most of the broadcast buck for its diversified clientele. Page **60.**

L & N Makes Spirited Gain—Lennen & Newell gets egg in its beer as agency nets not only broadcast-conscious Gunther Brewing Co. but also Cinzano vermouth accounts, gives L & N first hops account since losing $12-million Joseph Schlitz Brewing Co. billing in 1955. Page **66.**

FILM

Leo the Lion Likes Tv—Its corporate body somewhat battered following year-long investors' fight, but triumphant following day-long proxy battle in New York, Loew's Inc. plans "vigorous" expansion in tv field, according to victorious incumbent President Joseph R. Vogel. Page **100.**

GOVERNMENT

Sights Set by Oversight—Moulder committee prevails on right to see almost everything it wants in agencies' files; CAB at public hearing agrees to furnish committee staff with all material requested but pleads that personal papers of "decisional" nature be kept inviolate. Page **88.**

How Pay-Tv Tests Should Work—FCC issues specifications for three year toll tv test, limits test operations to those areas receiving at least four grade A signals, places no restrictions on uhf or vhf participation, imposes non-exclusivity provisions in report. Page **82.**

Big Calendar in Appeals Court—Fate of key FCC decisions may be decided this term in U. S. Court of Appeals. They include KTVI (TV) St. Louis temporary operation on ch. 2 there; WCDA (TV) Albany, N. Y., authority to operate temporarily on ch. 10 there; Philco attack on NBC stations in Philadelphia; economic injury issue; tv grants and deintermixture decisions. Page **84.**

STATIONS

Pioneer Pennsylvania Uhfs Merge—WARM-TV Scranton and WILK-TV Wilkes-Barre will become "regional" outlets as majority control is acquired by Transcontinent Television Corp. Page **108.**

Contempt or Not?—Broadcast newsmen involved in juridicial tangles for purportedly affronting the delicate sensibilities of the courts. It may take U. S. Supreme Court to decide if reporters must reveal their news sources. Page **86.**

TRADE ASSNS.

Reporting Equality—NARTB regional meetings in Portland, Ore., and Denver review progress in broadcast journalism. Page **94.**

Meeting of Promotion Minds—Nov. 1-2 agenda of Broadcasters Promotion Assn. seminar in Chicago practically set. Page **96.**

PROGRAM SERVICES

Toll Tv Closer in L. A.—City council removes one barrier in approving three companies for franchises. Page **106.**

OPINION

How Hard Is Hard Sell?—Sumner Lyon of Morse International utilizes MONDAY MEMO to disagree with those who feel hard sell can mean only the straight-punching approach. Page **143.**

Push Your Local Dodge Dealer—That's the advice of Dodge's Arnold C. Thomson who says retailers should do a better job with local media. Page **139.**

Radio-Tv Has to Take a Stand—Oregon Gov. Robert D. Holmes gives a stern reprimand to broadcasters who avoid a definite editorial policy. It boomerangs by creating public disrespect for radio-tv, he says. Page **138.**

INTERNATIONAL

Yankee Sound in Siam—Radio is a flourishing business in the Kingdom of Thailand, as international advertisers will attest. New programming has a streamlined, American look. Page **114.**

DEPARTMENTS

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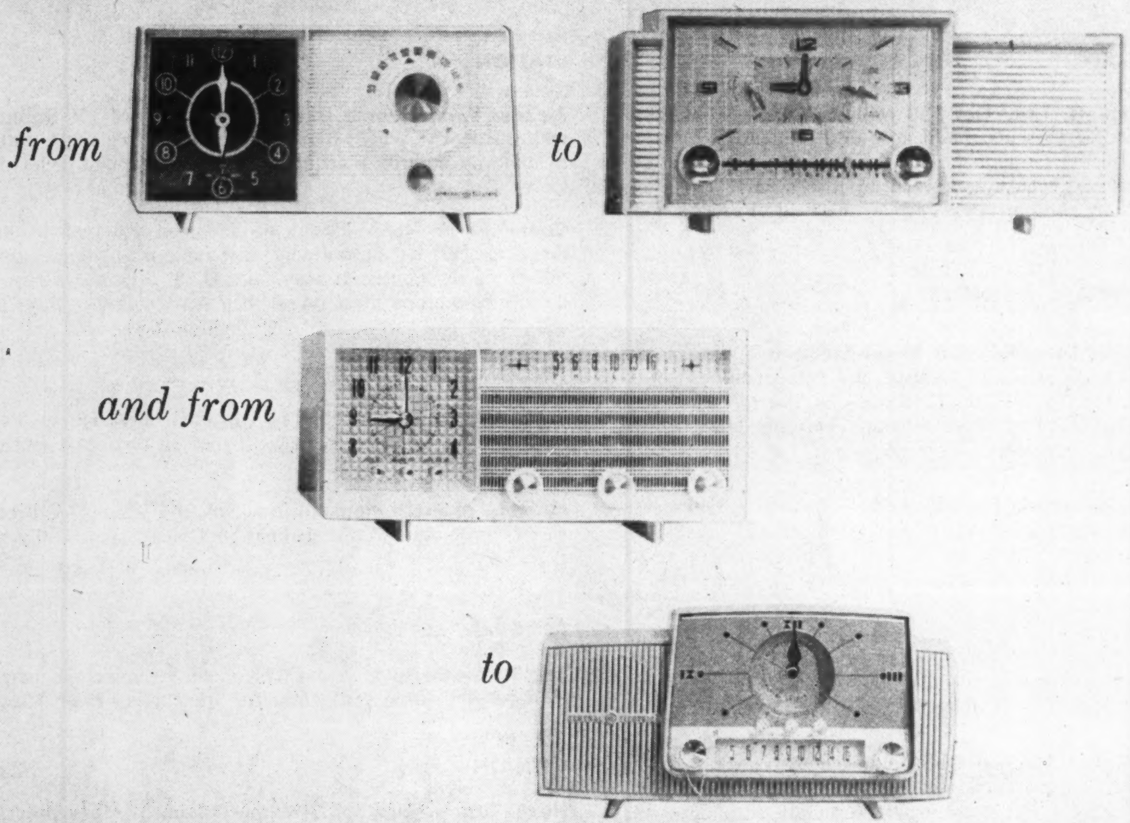
WHB: Prime Factor in the Prime Time



WHB talks to 54.1% of the Kansas City audience (Nielsen)

Prime...
or anytime... **It's a WHB world**

Ask to see the WHB area dominance story—packed with convincing documentation!

Latest AREA NIELSEN: WHB first with 48.5%, 6 a.m.-6p.m.
Latest PULSE: WHB first every quarter hour.
Latest HOOPER: WHB first with 42.4% all-day average.
Latest TRENDEX: WHB first with 42.1% all-day average.

WHB *10,000 watts on 710 kc*
Kansas City, Missouri

Talk to Blair . . . or WHB General Manager George W. Armstrong

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.
WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.
WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

at deadline

AB-PT Third Quarter Profits Slightly Under Pace in 1956

Estimated net operating profit of American Broadcasting-Paramount Theatres Inc. for third quarter of this year was $1,333,000 (30¢ per share) compared to $1,484,000 (34¢ per share) for same period last year, President Leonard H. Goldenson announced Friday. For first nine months of year, estimated net operating profit was $4,033,000 (94¢ per share) compared to $5,686,000 ($1.31 per share) in same period of 1956.

Mr. Goldenson said "there was the usual seasonal decline in business during the summer months" in broadcasting division. He earlier reported ABC this year had been running behind last year but said difference "was steadily narrowed in each quarter, continuing through the third quarter as well." He claimed new ABC-TV fall programs "are indicating good audience gains over what the network was delivering a year ago." Mr. Goldenson reported theatre business during third quarter exceeded previous year's results "and was particularly good during the summer months.

TLF Broadcasters Name Morby

Appointment of Ole G. Morby, formerly business manager of MBS, as coordinator, broadcast operations, for TLF Broadcasters Inc., announced Friday by Time Inc. radio-tv subsidiary. He will headquarter in New York and report to Weston C. Pullen Jr., Time Inc. vice president for broadcasting. TLF Broadcasters operates KLZ-AM-TV Denver, KDYL-KTVT (TV) Salt Lake City, WFBM-AM-TV Indianapolis, WTCN-AM-TV Minneapolis and WOOD-AM-TV Grand Rapids. Mr. Morby earlier was manager of station relations for CBS Radio.

Lewis Files Counter-Suit

Counterclaim asking $5,000 damages for expenses and damage to his business and reputation has been filed by Fulton Lewis Jr., MBS commentator, against Mrs. Pearl A. Wanamaker, former Washington State superintendent of education, in U. S. District Court, D. C. Mrs. Wanamaker had sued Mr. Lewis in number of states, also naming MBS and affiliated stations as defendants, on ground he had libeled her in broadcast. Many of these suits have been dismissed.

Toll Tv Rules Printing Set

FCC announced Friday that full printing of toll tv "First Report" issued last week (see page 82) will be made by Government Printing Office. Text will be printed in *Federal Register,* about Oct. 23, Commission said, and in weekly report of FCC decisions, No. 12, Oct. 25. FCC suggested orders be sent directly to Government Printing Office, Washington 25, D. C.

Cost of WVUE (TV) Changes Cited in Storer Drop for Quarter

Third quarter net earnings after taxes of Storer Broadcasting Co. amounted to $820,008, company reported Friday. Earnings per share amounting to 33¢. This compares to 1956 third quarter earnings of $1,066,019 and 43¢ share. Nine months net earnings after taxes were $5,249,492, compared to 1956's nine months earnings of $3,911,464. Per share earnings for this year nine months totaled $2.12 compared to $1.58 in 1956.

Costs of reorganizing WVUE (TV) Wilmington, Del. (formerly WPFH [TV]) have been substantial, company said, and have adversely affected operating results for third quarter. Current WVUE bookings are encouraging, it said. Storer bought Wilmington station (and companion WIBG-AM-FM Philadelphia) last May.

Advertising Handicaps Self, Mithun Declares at 4A Meeting

Modern advertising is handicapped by "a media barrier," Ray Mithun, president, Campbell-Mithun, Minneapolis, said Friday in address to Central Region of American Assn. of Advertising Agencies meeting at Sheraton Blackstone Hotel, Chicago.

Mr. Mithun criticized "traditional and unimaginative approach" in selection and use of media through "safe purchasing" and said advertising buyers should "depend less on slide rules and more on creative imagination and professional judgment." He contended buyers show willingness to follow established patterns and follow standard publication and network rate cards.

Patterson Buys Boise Daytimer

KYME Boise, Idaho, sold Friday by Roger L. Hagadone, president, to Keith E. Patterson, general manager of KONP Port Angeles, Wash. Price was $120,000. KYME is on 740 kc, 500 w daytime. Hamilton, Stubblefield, Twining & Assoc. was broker.

LIKE TOPSY

Television's audiences have grown so much that 1956's 38th-ranked show would have been in 1953's top ten, TvB reported Friday on basis of A. C. Nielsen Co. data. George Huntington, sales development director, said more than one-third (34%) of all evening network programs now deliver 10 million or more homes per telecast and that number of 10-million-home shows has jumped from 15 to 45 since 1953 while number reaching less than three million has dwindled from 52 to 11.

• BUSINESS BRIEFLY

Late-breaking items about broadcast business; for earlier news, see ADVERTISERS & AGENCIES, page 60.

CONSIDERING FIRST PLUNGE • Norwich Pharmacal Co., Norwich, N. Y., reportedly considering television network for first time, may pick up six *Dragnet* shows on NBC-TV on alternate weeks after first of year. Program is sponsored by Schick Inc., whose biggest push is for Christmas sales and would be willing to relinquish six later shows to Norwich. Liggett & Myers, through McCann-Erickson, is alternate sponsor for *Dragnet* (Thurs. 8:30-9 p.m. EDT). Benton & Bowles is Norwich agency.

MANHATTAN AFTER SUNDOWN • Manhattan Shirt Co., N. Y., through Peck Adv., N. Y., considering evening shows on several networks.

KEEPS HUSTLING • Sterling Drug (Fizrin, Bayer aspirin), N. Y. has renewed television spot campaign in 30 markets, effective immediately, for 52 weeks. Agency for Fizrin is Compton Adv.; for Bayer, Dancer-Fitzgerald-Sample, both N. Y.

TO SELL FOR CHRISTMAS • Elgin National Watch Co., Elgin, Ill., considering participations in several special shows for pre-Christmas promotion on NBC-TV. Agency is J. Walter Thompson Co., N. Y.

DEALERS BACK FORD • Ford Dealers, backing up heavy network buys of Ford Motor Co., purchasing heavy burst of spots in radio-tv Nov. 1-21 for '58 models through J. Walter Thompson Co., N. Y. Drive calls for 1,900 radio and 330 tv stations. Meanwhile, Ford Motor Co., for new trucks, is placing spot tv drive through JWT on 229 stations in 80-100 markets Nov. 7-16.

MAY PACK BAG • General Foods, N. Y., sponsor of *Fury* on NBC-TV (Sat. 11-11:30 a.m.) through Benton & Bowles, N. Y., considering move to another time and possibly another network. Agency talking to both NBC-TV and CBS-TV.

SIX WEEKS OF SPOT TV • Nestle Co. (Maggi-Protein Drink), White Plains, N. Y., said to be launching six-week, spot tv campaign end of October using 15-20 major markets. Day, minute spots to be stressed. Agency: Dancer-Fitzgerald-Sample, N. Y.

BUYS MBS NEWS • American Home Products, Whitehall Div. (Anacin), N. Y., signed with MBS to sponsor three five-minute newscasts, Mon-Fri., for eight weeks, starting today (Mon.). Agency: Sullivan, Stauffer, Colwell & Bayles, N. Y.

at deadline

Broadcasters Well Represented At Events During Queen's Visit

Radio-tv figures were among guests at Washington social events last week during visit of Queen Elizabeth of Great Britain. At President Eisenhower's dinner Thursday was William S. Paley, CBS board chairman. Mrs. Paley was ill with flu. Others with broadcast connections who attended with wives were Ambassador to Court of St. James, J. H. (Jock) Whitney, Corinthian stations; George E. Allen, Avco-Crosley director; Gordon Gray, Director of Defense Mobilization and principal owner of WSJS-AM-TV Winston-Salem, N. C.; Fred A. Seaton, Secretary of Interior and owner of Nebraska-Kansas stations; Senate Majority Leader Lyndon B. Johnson (Mrs. Johnson owns KTBC-AM-TV Austin, Texas) and Sigurd S. Larmon, president of Young & Rubicam.

Guests at Friday luncheon given by Vice President Nixon included Robert Sarnoff, NBC president; Benjamin McKelway, editor of *Washington Evening Star* (WMAL-AM-FM-TV); Mrs. Philip Graham, wife of president-publisher of *Washington Post, Times-Herald* (WTOP-AM-FM-TV); Jack R. Howard, president of Scripps-Howard Newspaper Alliance and owned stations; John S. Knight, publisher of Knight Newspapers (WAKR-AM-FM-TV Akron, WCKR-WCKT [TV] Miami), Frank Stanton, CBS president.

WMAL-TV Avoids Queen Critic

WMAL-TV Washington canceled ABC-TV *Mike Wallace Interview* Oct. 19 (10-10:30 p.m. EDT) because program guest was Malcolm Muggeridge, former editor of *Punch* magazine. WMAL-TV General Manager Fred S. Houwink explained Mr. Muggeridge is outspoken critic of British royal family. Since Queen Elizabeth and Prince Philip were Washington guests, station felt it would be in questionable taste to telecast program "that might cast a shadow" over visit in view of interviewer's technique of probing for newsworthy responses on program. WMAL-TV had planned special program features that evening in honor of royal visit.

British Buy Eight More

CBS Television Film Sales has sold eight more series to Associated Rediffusion Ltd. and Granada Tv Network, giving distributor total of 22 shows scheduled for showing in England, Leslie T. Harris, vice president-general manager, announced Friday. New series sold include *The Gray Ghost, Have Gun, Will Travel, The Millionaire, The Whistler, San Francisco Beat, The Eve Arden Show, Mr. Adams and Eve* and *Trackdown.*

Chain of Ch. 72 Translators Proposed Around New England

Proposal to establish chain of ch. 72 translator stations throughout New England made by Springfield Tv Broadcasting Corp., reported Friday in FCC announcement of petitions for rulemaking. Springfield petition seeks uhf channel changes in score of communities so ch. 72 may be assigned to southern Vermont, southwestern New Hampshire and northwestern Massachusetts. Petitioner is licensee of ch. 22 WWLP (TV) Springfield, Mass., and of satellite ch. 32 WRLP (TV) Greenfield, Mass., operates translator ch. 79 in Claremont, N. H., holds grant for translator ch. 71 in Newport, N. H., and is applicant for translators in Lebanon, N. H., and Bennington and Rutland, Vermont. WWLP also asked FCC to allocate ch. 15 to Concord, N. H., changing channels in Portsmouth, N. H., and St. Johnsbury, Vt.

Other petitions for rule-making included: Cascade Broadcasting Co. which seeks allocations of chs. 22, 44, and 50 to Walla Walla, Wash., deletion of chs. 5 and 8 from that city. Cascade operates ch. 29 KIMA-TV Yakima, ch. 19 KEPR-TV Pasco, ch. 43 KBAS-TV Ephrata, all Wash., and ch. 3 KLEW-TV Lewiston, Idaho.

Free Choice of Music Sources Among Region 7 Resolutions

Broadcasters should have access to variety of music sources, NARTB Region 7 delegates resolved Friday at close of two-day Denver meeting (earlier story page 94). Other resolutions called for renewed efforts on behalf of industry public relations, urged FCC not to act on pay tv applications because of lack of congressional direction; opposed any encroachment on present broadcast channels; commended NARTB for proposed tariff revisions on transmission lines, and called for equal radio-tv access to public events.

President Harold E. Fellows unable to take part in meeting because of flu. He hoped to take part in Dallas regional meeting Tuesday-Wednesday.

PLEADS PAY CASE

NARTB was scored in surprise floor comment at NARTB Region 7 business session Friday in Denver by Dale G. Moore, KBMN Bozeman, Mont., associated with Bozeman Community Tv Inc. (community antenna system), for taking "too adamant a stand on commercial subscription television." He felt industry should keep pay tv in bailiwick of broadcast spectrum as contrasted to cable systems and asserted association stand is "hurting best interests of radio-tv industry."

PEOPLE

SYLVESTER L. (PAT) WEAVER, head of Program Service Inc., N. Y., named to U. S. Information Agency's broadcast advisory committee. He succeeds **CHRIS J. WITTING,** Westinghouse Electric Corp., who resigned.

ARTHUR A. BRANDT, veteran appliance merchandising and sales executive, retires Oct. 31 from General Electric Co.'s tv receiver department. Formerly general sales manager of department, he recently has served as liaison with GE's international sales organization.

BOB KROLL, formerly tv copy director of Warwick & Legler, N. Y., to Donahue & Coe, N. Y., as tv copywriter.

Intermountain Mulls Revamp Of Regional Network Set-up

Possibility that Intermountain Network might emerge as full-blown independent regional network, as distinct from present MBS-station affiliate setup, hung in balance Friday. Meeting was scheduled over weekend between Mutual officials and Rocky Mountain-area group, which claims about 60 stations (seven owned outright), about 50 of them MBS-affiliated. It's understood Intermountain affiliates want to hear Mutual programming and other plans under new ownership before considering "new alternatives." Under one plan, stations would clear Sunday noon segment for commercial religious programming, with overall promise of greater rate compensation.

Willoughby Retiring at FCC

John A. (Doc) Willoughby, assistant to FCC chief engineer and 40-year veteran of government service, retires end of this month. Mr. Willoughby was born in Florence, S. C., in 1891, entered government service in 1912 as employe of the Architect of the Capitol, joined National Bureau of Standards as a radio aide (at $540 per year) and rose to rank of associate physicist (at $1,800) in 1918. He also worked for Post Office Dept., McCook Field, Dayton, Ohio; and with Mantle Lamp Co., Chicago, before joining Federal Radio Commission in 1930 as associate radio engineer. Mr. Willoughby lives in Washington with wife.

Bartlesville Not Too Enthused

Video Independent Theatres Inc., operating wired pay-tv service in Bartlesville, Okla. [Lead Story, Sept. 9], "has persuaded only 500 of Bartlesville 8,000 set owners to pay $9.50" and has 200 orders for connections, according to *New York Times* Friday. Thirty asked to have service discontinued after month of free trial in September, *Times* said in article headlined "Oklahoma Town Cool to Toll Tv." "There was almost unanimous approval of the lack of commercials," article continued, quoting Henry S. Griffing, Video president, as saying he would never lift ban on advertising. Broadcasters "have expressed wry doubts on this," said *Times.*

ACTION!

ENTERTAINMENT ACTION FOR AT-THE-COUNTER SALES ACTION!

ADVENTU

tpa's

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to no

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favor

progr

pa's new plan is so practical...so profitable...so economical
.you'll wonder how tpa can afford to reduce your program costs
o nothing! The greatest sales-producing plan in television
story results from combining the three tested adventure-action
avorites shown below. To get the complete details for your TV
rogram cost-slashing plan, wire or phone today.

URESTORY

COUNT OF

... Alexander
CRISTO outra
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(31.5, Pulse 10/56)
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program costs
in television
venture-action
ls for your TV

COUNT OF MONTE CRISTO

... Alexander Dumas' great classic! CRISTO outrates every syndicated program in Boston week after week (31.5, Pulse 10/56)! *The highest-rated program on any day at any time* on New York's non-network stations! In Buffalo, cost-per-thousand, only 54¢ for Pepsi-Cola and Bison Dairy! Atlanta (16.0), Birmingham (23.9), Dallas (13.8), Minneapolis-St. Paul (15.2), Norfolk (47.8), San Francisco (24.2), San Antonio (21.1), outrating top network shows! In Pittsburgh (30.1), again outrating Ed Sullivan, Disneyland, Roy Rogers, G.E. Theatre, M-G-M Parade, etc.! CRISTO ranks way up in the TOP TEN among all syndicated programs in the nation!

RAMAR

... star
still the
all telev
tification! Exc
Unlimited me
Top syndicate
outrating Ed
Silvers, $64,0
kane! 13.2 in
ington D. C.!
in Houston!
Columbus! 22
syndicated and
and repeat pe
market!

ORY HOU

tpa

Tele
488 MA

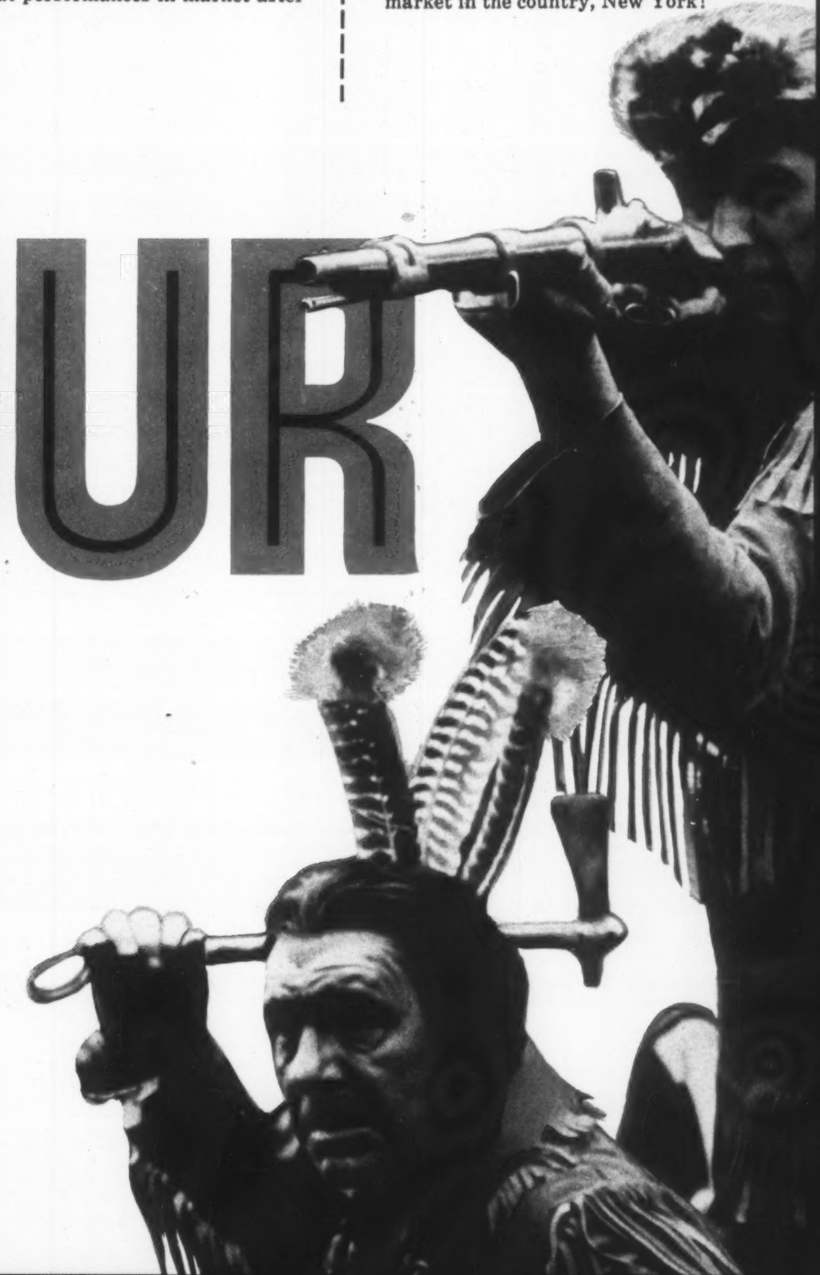
AMAR OF THE JUNGLE

... starring Jon Hall! The first and
still the only series of its kind in
all television! Positive sponsor iden-
tion! Exciting, authentic production!
nited merchandising opportunities!
syndicated show in Knoxville (37.5),
ting Ed Sullivan, I Love Lucy, Phil
rs, $64,000 Question! 45.8 in Spo-
! 13.2 in New York! 19.5 in Wash-
n D. C.! 12.6 in Los Angeles! 37.7
ouston! 21.8 in Detroit! 24.5 in
nbus! 22.0 in Louisville! Outrates
cated and network shows in original
epeat performances in market after
et!

HAWKEYE and The Last of the Mohicans

..the "most memorable character in American fiction", based on America's classic of all time by James Fenimore Cooper. Within four months HAWKEYE nationally leaped to 4.5 points out of first place in the TOP 15 TV WEB SHOWS (Billboard, 3/1/57). Highest-rated syndicated program in Toledo; outranking all competition in highly-competitive Los Angeles, Seattle and Portland; first place among all syndicated series in Cincinnati; among top three in Columbus; fourth highest-rated syndicated program in the toughest market in the country, New York!

OUR



Television Programs of America, Inc.

488 MADISON AVENUE, NEW YORK 22 · PLAZA 5-2100

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Previous commitments make it impossible for tpa to offer this money-saving plan in every market. It is available in only 127 television markets today, and only one station in multiple-station markets can be licensed for this SALES ACTION plan. Inside you will find full details on the top-rated series which comprise the 260 hours of top entertainment action . . . enough for a full hour five-day-a-week strip of audience-building entertainment!

THE ANSWER FOR COST-CONSCIOUS ADVERTISERS WHO REQUIRE TOP QUALITY PROGRAMMING!

127 TELEVISION MARKETS AVAILABLE NOW!

127 MARKETS AVAILABLE TODAY!

Program costs too high? You'll agree that **tpa**'s *new sales plan challenges the most economy minded! Here's your one big chance to get top programs, produced especially for television, on a basis no advertiser (national, regional or local) or station manager can afford to turn down!*

HERE'S HOW TO GET THE COMPLETE DETAILS IMMEDIATELY!

You pay nothing to get complete information about the plan which will save you most of your programming costs! All you do is fill in the name and address blank and give or phone this form in to Western Union. They'll take care of getting your request to us immediately, and of course we'll pay the bill.

CUT ALONG DOTTED LINE

DOMESTIC SERVICE
Check the class of service desired; otherwise this message will be sent as a fast telegram

TELEGRAM	
DAY LETTER	
NIGHT LETTER	

$
S
E

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

1207 (4-55)

INTERNATIONAL SERVICE
Check the class of service desired; otherwise the message will be sent at the full rate

FULL RATE	
LETTER TELEGRAM	
SHORE-SHIP	

NO. WDS.-CL. OF SVC	PD OR COLL	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
	COLLECT		TELEVISION PROGRAMS OF AMERICA, INC.	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

MICHAEL M. SILLERMAN COLLECT
TELEVISION PROGRAMS OF AMERICA, INC.
488 MADISON AVENUE, NEW YORK CITY

PROVE TO ME THAT YOUR SALES ACTION PLAN IS AS PRACTICAL -- AS ECONOMICAL AND AS PROFITABLE FOR ME AS YOU CLAIM -- REALLY SLASHING PROGRAM COSTS -- AND YOU HAVE MY COMPLETE INTEREST FOR FULL DETAILS IMMEDIATELY.

NAME.................................TITLE..................

COMPANY...

ADDRESS...

CUT ALONG DOTTED LINE

CUT ALONG DOTTED LINE

THE TWENTIETH CENTURY

Those who have charged that television lacks purpose and direction ought to take another look, especially at CBS-TV's *The Twentieth Century* series which premiered yesterday evening (Sunday). It is an ambitious, free-wheeling project which not only embodies the past, the present and the future, but which also involves tv's first "standby advertising contract" [ADVERTISERS & AGENCIES, March 18]. If this series in the future lives up to the near-perfect craftsmanship of the first two episodes, then CBS will have scored nothing less than an absolute triumph. This, in spite of the fact that *Twentieth Century* comes at least two years after rival NBC launched its now-famous *Project XX* telementaries.

Last night's effort will be hard to surpass. Within the span of an hour—uninterrupted by a single commercial or station break—CBS-TV issued a brilliant "portrait in sight and sound" of 83-year-old Sir Winston S. Churchill. Viewers watched Sir Winston climb to the pinnacles of greatness only to fall into valleys of ridicule and despair, and saw him rise again like a latter-day Phoenix.

It remains to be seen whether the other *Twentieth Century* offerings will be as moving as this one, but a screening of the rough proofs of next week's "V-2: Guided Missiles" and other blockbusters in the CBS Public Affairs arsenal, would indicate the season has produced the best documentary series in tv history. Unlike Henry Salomon's *Project XX* group, which so far has restricted itself to categorizing historical events, Burton (Bud) Benjamin and staff have imposed no space or time limits. With the Benjamin group looking into the past, Jim *(Air Power)* Faichney and Les Midgeley handling the present and Al Wasserman and Steve Fleischman scouting the future, the world appears to be CBS-TV's oyster and so far it looks to be most appetizing tv fare.

While there is something to be said for the charge that tv is devouring the flesh and blood of the theatrical newsreel it is helping to kill, *Twentieth Century* proves that it takes more than a skilled film editor's hand to make a show. It takes daring and imagination and above all, skilled writing which CBS-TV has hired from outside the medium, in itself a noteworthy act.

A final word about the "hook"—one of the most imaginative openings in program history: It is a 30-second animated film tableau by Storyboard Inc.'s John Hubley that can leave no doubt in anyone's mind that *The Twentieth Century* was, is, and will continue to be a program of excitement and ingenuity.

Production costs: Approximately $80,000 for the one-hour, $45,000 for 30-minute shows.

Sponsored by Prudential Insurance Co. of America through Reach, McClinton Co., on CBS-TV, Sun., 6-7 p.m. EDT (Churchill). Started Oct. 19.

Producer: Burton (Bud) Benjamin; associate producer: Isaac Kleinerman; narrator: Walter Cronkite; musical director: Alfredo Antonini; production manager: Norton Bloom; score: George Antheil.

Churchill script by John Davenport and Burton Benjamin; V-2 script by Hanson W. Baldwin.

THE OCT. 13 SPECIALS

An entertainment lateral from Rexall to Edsel to Esso succeeded in making Oct. 13 one of the more delightful Sunday evenings in network television, Three specials had viewers tuning to NBC-TV at 6:30 for the hour-long "adult" version of *Pinocchio,* switching to CBS-TV for 60 minutes of nostalgia and music from the *Edsel Show* and jumping back to NBC-TV for the nightcap—*Standard Oil's 75th Anniversary Show.* The very palatable tv fare was served this way:

PINOCCHIO—Excellent staging and minor miracles with cameras enhanced good scripting and fine talent. The deepest bow probably goes to the dance team of Mata & Hari. Their interpretative dancing sequences might have been a bit confusing to some children who have not been exposed to such modern treatment of the fairy tale. But it was enjoyable for all ages.

Likewise, Jerry Colonna and Stubby Kaye digressed from the storybook concepts of their roles with success. Walter Slezak did well throughout, even in the whale-stomach sequence where he found the inscription, "Jonah Was Here."

A last point: Mickey Rooney's publicity agents for years have cried out that their boss is typed as Andy Hardy and seeks mature roles. The last such outburst came earlier this year when Mickey did a George M. Cohan tv role. Shortly thereafter, he signed to be Pinocchio, certainly the epitome of a juvenile role. His success Oct. 13 should persuade him to drop his "protest."

THE EDSEL SHOW—Up until 8 p.m., Oct. 13, those moments on tv when genuine talent is allowed its course—with style—have been few and far between. Not since last year's Chevrolet romp with Dinah Shore and guest Frank Sinatra, the one-shot *Ford 50th Anniversary* (Merman-Martin) or the *Light Diamond Jubilee* shows has there been such an hour of unrestrained joy as the Edsel-sponsored special.

Even if the Ford people didn't quite succeed in making America "Edsel-happy" overnight, they should bask in an afterglow of satisfaction for this effort. While the laurels may be expensive, with $350,000 sunk into the *Edsel Show,* Ford ought to feel particularly proud at sanctioning something so rare, so marvelously simple and so stylish among the "big . . . big shows." This was a show that had to be seen to be believed.

From Bing Crosby's opening with Louis Armstrong on "That's Jazz!" to the solid finish in which Mr. Crosby was joined by Frank Sinatra and Rosemary Clooney, the production never once faltered. Add to this lineup a "surprise" appearance by Bob Hope, the talents of two dancers named Mr. Conn and Mr. Mann, the Norman Luboff choir, a Gonzaga U. undergraduate named Lindsay Crosby and a script un-

Continued on page 20

PROFILE OF YOUR
KBIG
AUDIENCE

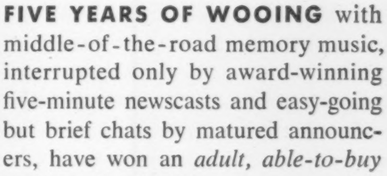
61% Adult Women
30% Adult Men
4½% Teens
4½% Children

MATURE . . .
MALE & FEMALE . . .
COMFORTABLY WELL OFF

THAT'S A QUICK PROFILE of the audience which rides the 740 spot of the Southern California radio dial, as analyzed in a new qualitative study by The Pulse, Inc.

FIVE YEARS OF WOOING with middle-of-the-road memory music, interrupted only by award-winning five-minute newscasts and easy-going but brief chats by matured announcers, have won an *adult, able-to-buy* audience for KBIG.

RENTAL GROUPS



45% $60 and Over
32% $50 to $59
14% $35 to $49
9% Under $35

Any KBIG or Weed man would like to show you the full picture.

KBIG
The Catalina Station
10,000 Watts
740 ON YOUR DIAL

JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

TRIANGLE

means 1ST

BLAIR-TV

WFIL-TV........Basic ABC
WNBF-TV........Basic CBS + ABC, NBC
WFBG-TV........Basic CBS + ABC, NBC

THE KATZ AGENCY

WNHC-TV........Basic ABC + CBS

BLAIR TELEVISION ASSOCIATES

WLBR-TV........Independent • • •
World's Best Movies

Sources: ARB, Philadelphia, Aug. 1957 / Telepulse, Binghamton, Baltimore, Kansas City, Houston, Nov. 1956 / Television Magazine, Nov. 1956 / SRDS, Mar. 1957 / ARB, Altoona, June 1957 / ARB Hartford-New Haven, June 1957 / Television Magazine, Sept. 1957 / Trendex, Five-City Survey, Aug. 1957

WFIL-TV

1st in Philadelphia! MORE audience, SIGN-ON to SIGN-OFF, SEVEN DAYS A WEEK, than ANY other Philadelphia station!

WNBF-TV

1st from Scranton to Syracuse! 48.4% average rating—SEVEN NIGHTS A WEEK—MORE audience at lower cost per thousand than any station in Baltimore, Kansas City, Houston and other major markets.

WFBG-TV

1st from Pittsburgh to Harrisburg! 143.4% MORE quarter-hour firsts, noon to sign-off, Monday-Friday, than nearest competitor.

WNHC-TV

1st from Massachusetts to Long Island! DOUBLE the combined audience of competition, SIGN-ON to SIGN-OFF, SEVEN DAYS A WEEK!

WLBR-TV

1st UHF station to cover the entire LEBANON, LANCASTER, HARRISBURG, YORK area—America's Number 1 UHF market—and at one-sixth the cost of nearest competitor. 278,044 UHF homes; 73.2% conversion; 32.6% share of audience.

TRIANGLE STATIONS

WFIL-TV
PHILADELPHIA, PENNSYLVANIA
WNBF-TV
BINGHAMTON, NEW YORK
WFBG-TV
ALTOONA—JOHNSTOWN, PA.
WNHC-TV
HARTFORD—NEW HAVEN, CONN.
WLBR-TV
LEBANON — LANCASTER, PA.

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WFBG-AM • TV, Altoona-Johnstown, Pa. / WNHC-AM • FM • TV, Hartford-New Haven, Conn. / WLBR-TV, Lebanon-Lancaster, Pa.
Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

BIG and still growing

WISCONSIN
JANESVILLE
RIVER
BURLINGTON
MONROE
BELOIT
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FREEPORT
ROCKFORD
BELVIDERE
WOODSTOCK
ILLINOIS
SAVANNA
DIXON
CRYSTAL LAKE
DEKALB
STERLING

ROCKFORD

Area of

market power!

New industries continue to come to Rockford . . . and companies already here continue to expand. That is why Rockford has become the NO. 1 City in Illinois (outside Chicago) . . . and a rich market for your products or services. Rockford is the 2nd largest machine tool center in the world . . . 34th in the USA in expendable income . . . 36th in buying power . . . and 13th in Postal Savings.

BIG and still growing

- Survey after Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

WREX-TV

Tops in

sales power!

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market.
The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

J. M. BAISCH, General Manager

REPRESENTED BY H-R TELEVISION, INC.

WREX-TV
CHANNEL 13
ROCKFORD
ILLINOIS

IN REVIEW *Continued from page 17*

burdened by pretentiousness, and it becomes obvious that this hour will not be easily forgotten.

STANDARD OIL CO. 75th ANNIVERSARY SHOW—There were a few lags in this 90 minutes, but for the most part the able and abundant talent made this special sparkle. Imaginative production was evident, the most noteworthy instance being a modern interpretative dance with no music except Sputnik bleeps and other radio sounds. Another good dancing bit was an artistic presentation about a jewel thief and his victim, performed by Marge and Gower Champion.

Donald O'Connor and Sid Miller teamed to spoof the current flood of horror films and musical motion pictures with some clever parodies and sprightly imitations of well-known people. Jimmy Durante is always a treat on tv but wound up his efforts for the night with Bert Lahr in a nostaglic comedy skit that was a bit labored.

Jane Powell, pretty to see and hear, did not disappoint. The appearances of Duke Ellington and Eddie Mayhoff didn't match the pace of the show, particularly Mr. Mayhoff's too-lengthy monologue as an efficiency expert. But perhaps the general high quality of the rest of the show just emphasized this.

The program ended with an animated film, "Energetically Yours," an informative recountal of the history of energy, which was perhaps a trifle on the "commercial" side. It might have been more appropriate for Standard Oil (New Jersey) to distribute this film to tv stations as a public service film (as it no doubt will), rather than to include it within the framework of Esso's special presentation.

Pinocchio *production costs: Approximately $100,000.*

Sponsored by Rexall Drug Co. through BBDO, on NBC Radio and Television, Sun., Oct. 13, 6:30-7:30 p.m. EDT.

Created-staged by: Yasha Frank; executive producer: David Susskind; producer: Herbert W. Moss; director: Paul Bogart; choreographer: Hanya Holm; radio narrator: Ben Grauer.

* * *

Edsel Show *production costs: Approximately $350,000.*

Sponsored by Edsel Div. of Ford Motor Co. through Foote, Cone & Belding, on CBS-TV, Sun., Oct. 13, 8-9 p.m. EDT.

A Gonzaga U. production from Hollywood; producer-writer: Bill Morrow; staging and choreography: Eugene Loring; director: Seymour Barnes; associate producer: Murdo MacKenzie.

* * *

Standard Oil 75th Anniversary Show *production costs: Approximately $650,000.*

Sponsored by Standard Oil Co. (New Jersey) through McCann-Erickson, in color on NBC-TV, Sun., Oct. 13, 9-10:30 p.m. EDT.

Produced by McCann-Erickson in association with Showcase Productions; producers: Terry Clyne, George Haight; director: Gregg Harrison; choreographer: John Butler; staging: Cyril Ritchard; musical director: George Bassman.

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TELECASTING

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*Reg. U. S. Patent Office

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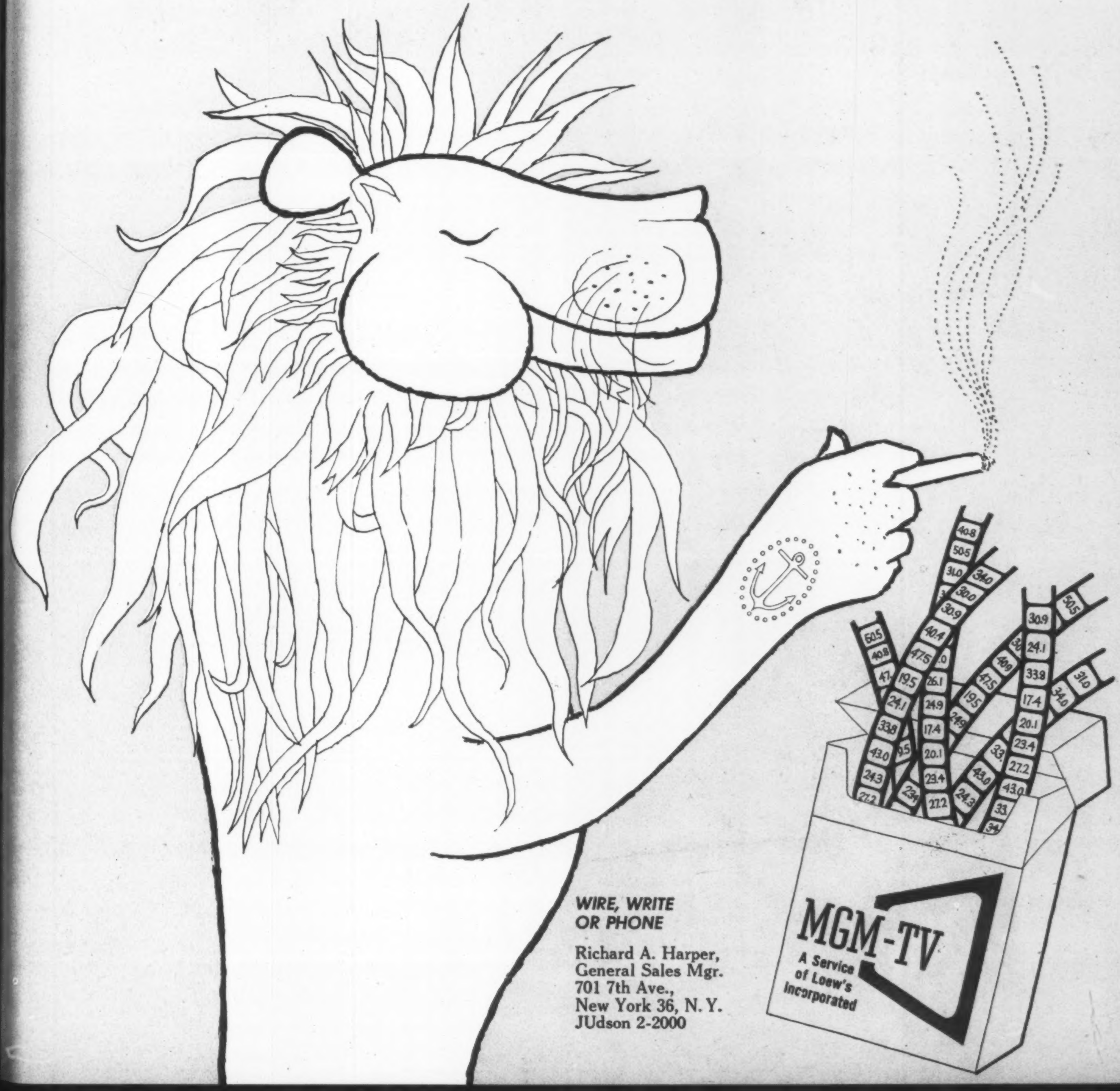
Pick the Pack with the Flip-Top Ratings!

(LEO ROARS GOOD . . . LIKE A REAL LION SHOULD)

Everyone flips when they see those top Metro ratings . . . so if you like your pleasure BIG, start programming those fabulous MGM features now . . . and watch your spot billings multiply to KING-SIZE proportions.

No need to buy 'em by the carton either (although you'll save if you do). Even if you program only a few features a week you'll find that MGM-TV has a plan to fit your requirements.

Pick any number of features from 1 to 723 for a F-L-E-X-I-B-L-E package of the greatest motion pictures with the greatest stars.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WIRE, WRITE OR PHONE

Richard A. Harper,
General Sales Mgr.
701 7th Ave.,
New York 36, N. Y.
JUdson 2-2000

There's more to Florida!

Today a scene typical of Florida would have to include not only bathing beauties but soaring sales curves too. This is particularly true of Jacksonville, major port and focal point of a vast Southeastern distribution area.

There's Georgia, for instance

. . . where 34 counties fall within the Jacksonville area covered by WMBR-TV. From this vast territory come 18.2% of automotive sales and 19.1% of gas station sales for the entire state of Georgia. In Florida, WMBR-TV's area accounts for 24.6% of the state's automotive sales and 27.2% of service station sales. All in all, 22.1% of auto product sales and 23.7% of service station sales for Florida and Georgia combined are made within the WMBR-TV 67-county, two-state NCS area!

and WMBR-TV, Jacksonville

maintains its far-in-front leadership with the 308,000 television families in this area, thanks to its top-rated CBS Television program schedule plus the finest local shows and the best film product on the market. In every audience study ever made, WMBR-TV has led in every single quarter-hour of the week, 8 am to midnight!*

WMBR-TV Channel 4, Jacksonville

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales

**NCS, updated to 10-1-57.*

GET THIS
$52 MILLION
BONUS

The latest Nielsen Survey shows that KTBS-TV, Channel 3, Shreveport, Louisiana, gives you a *bonus* of 13,120 MORE TV HOMES than reached by Station B.

This gives you a *bonus* spendable income of MORE THAN $52,000,000.00* in this rich Southwest market with a total spendable income of more than $1,323,801,000.00.

* Sales Management June, 1957.

Your BONUS Station
With Maximum Power

KTBS-TV
CHANNEL 3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY,
President & Gen. Mgr.

NBC and ABC

Represented by
Edward Petry & Co., Inc.
NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

Even 'Jeannie' Is Worth It

EDITOR:

Your "Pastime or Industry" [EDITORIAL, Oct. 7] was tops! If radio and tv would refuse to treat as news the buildup or final results of any event that is blacked-out to radio and television, the threat of closed circuit would vanish.

A nice thought, but the history of our industry shows we have never united industrywide in any fight. We pay for phonograph records when the record companies should not only be supplying the discs but paying us to promote them. We pay music copyright fees that are split back to the composers and artists who are begging us to use their works. (In fact, this month stations will pay ASCAP and BMI fees on revenue from the World Series broadcasts where the only music involved is a public domain tune, "The Star Spangled Banner.")

I, for one, would enjoy a couple of years of "Jeannie With the Light Brown Hair" and no radio-tv "news" of the Giants and Dodgers.

Ian A. Elliot
Manager
KATL Miles City, Mont.

Seconds Our Return

EDITOR:

Congratulations on your 26th birthday and my compliments on reverting to the old, familiar name BROADCASTING!

As a regular reader of your fine journal, I recall the early controversies that were rampant in the field when tv came into being as an advertising medium. Nevertheless, your reports on all phases of the broadcast business were always up to the minute and could be depended upon for accuracy in relating the facts.

Now that I am head over heels back in tv, I am going to be more dependent than ever upon BROADCASTING.

Norman C. Lindquist
National Sales Dept.
Ziv Television Programs
Chicago

Wants Music Licensing Outline

EDITOR:

It would be a great service to broadcasters if you would make available copies of your very fine presentation of the ASCAP-BMI fight as contained in your Sept. 9 issue. I want some copies to send to my congressman and senators.

A. Lincoln Faulk
Manager
WCKB Dunn, N. C.

[EDITOR'S NOTE—Copies sent. Reprints of BROADCASTING's article also may be had from BMI, 589 Fifth Ave., New York.]

Put Blame Where It Belongs

EDITOR:

I agree with Charles Shaw's article [TRADE ASSNS., Sept. 23] on radio-tv news almost 100%. He places the blame for poor radio-tv news coverage where it belongs. It is not fair to criticize a disc jockey for doing a bad job of reporting when the disc jockey is, admittedly, not a reporter. Rather, blame the people who sent an unqualified man out to do the job.

Dick Richmond
News Director
KTHT Houston, Tex.

Text for Today

EDITOR:

The 15 members in my class would like to enter a bulk subscription to BROADCASTING.

Donald S. Dixon
U. of Alabama
University, Ala.

Enclosed is my check for 18 four-month subscriptions.

Clinton W. Bradford
Louisiana State U.
Baton Rouge, La.

Enter our order for 117 subscriptions for our students.

Dr. David R. Mackey
Boston U.
Boston

Here is our order for 27 one-year subscriptions.

Webb F. Evans
U. of North Carolina
Chapel Hill, N. C.

Please send 25 copies each week to Prof. L. W. Kaiser, Cornell U.

Taylor Merrell
Triangle Book Shop
Ithaca, N. Y.

I am enclosing $295 to cover cost of student subscriptions listed. We are very happy to get BROADCASTING for our students.

Mrs. Clair Gregory
Indiana U.
Bloomington, Ind.

I would like to enter a bulk order for 15 subscriptions of the three-month variety . . . just the length of our term.

Kenneth L. Atkin
Michigan State U.
East Lansing, Mich.

Please send me a bulk subscription of 28 copies.

F. Virginia Howe
Kansas State College
Manhattan, Kan.

[EDITOR'S NOTE—BROADCASTING is proud of the part it plays in classroom use and supplemental reading in radio/tv courses across the nation. Special rates are available to recognized schools. Write circulation manager for details.]

Two Sides to the Coin

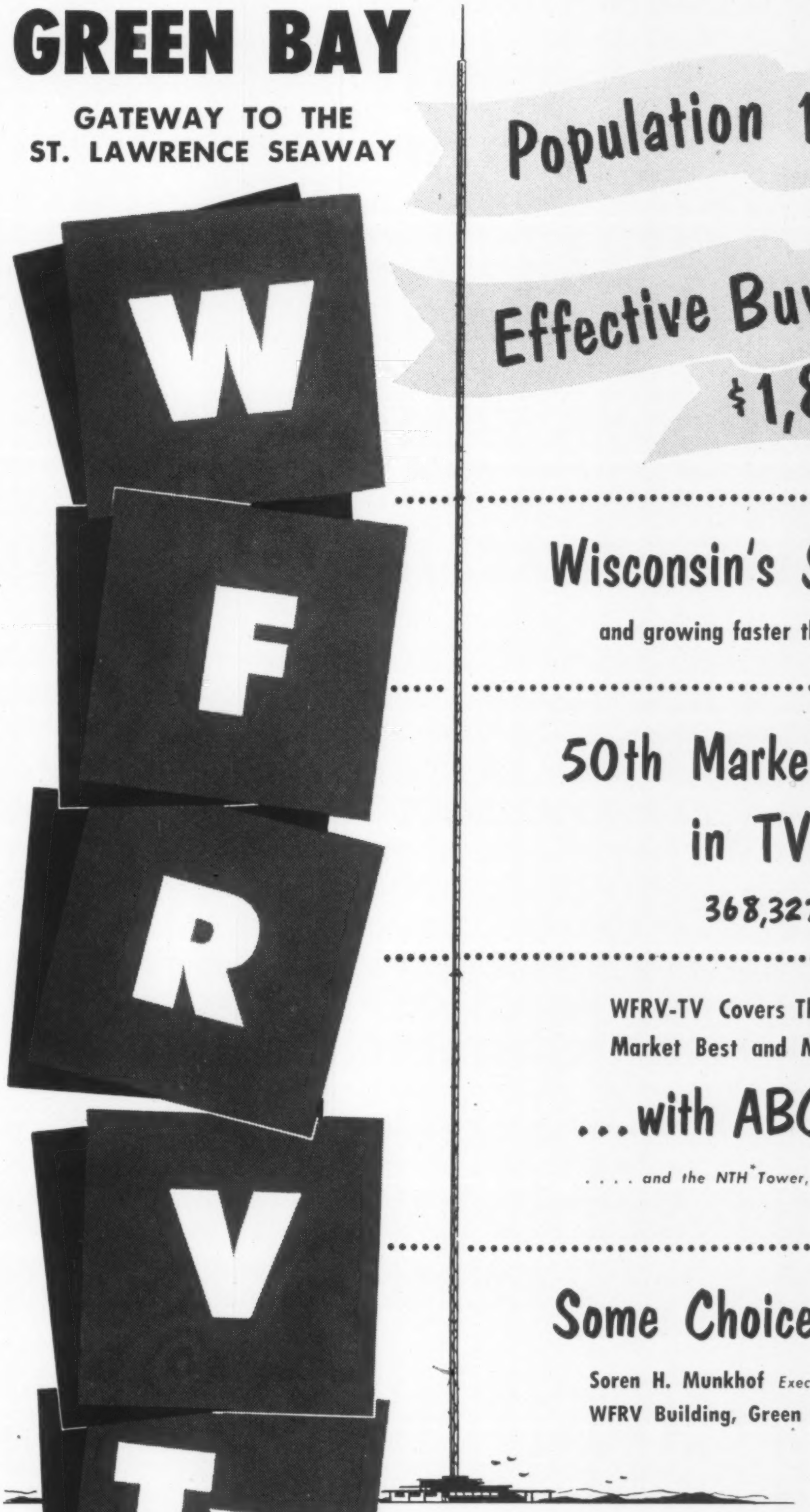
EDITOR:

Allow me to commend "The Pope's Encyclical" [EDITORIAL, Sept. 23]. There is no question but what those under the jurisdiction of the Pope should comply with his directives. . . .

It is no wonder that incidents such as the

GREEN BAY

GATEWAY TO THE
ST. LAWRENCE SEAWAY



Population 1,327,800 (1)

Effective Buying Income... $1,890,813,000 (2)

Wisconsin's Second Market

and growing faster than the rest of the state.

50th Market in the U.S. in TV Homes

368,327 TV Homes (3)

WFRV-TV Covers This Far-Above-Average
Market Best and Most Dependably

...with ABC and CBS

. . . . and the NTH Tower, 1165 Feet Above Average Terrain*

Some Choice Availabilities

Soren H. Munkhof *Exec. V.P. & Gen. Mgr.*
WFRV Building, Green Bay, Wisconsin

HEADLEY-REED TV

National Representative

---

* Nearest to Heaven
Highest Antenna in 5 State Area.

(1) Sales Management Survey of Buying Power, June 1957

(2) Same

(3) Television Magazine Market Book, August, 1957

"Martin Luther"-WGN-TV episode occurred. Even though the Catholic hierarchy had not specifically urged an outburst by their constituents in that instance, according to their statement, nevertheless . . . encyclical instruction through the lifetime of an individual cannot but influence and condition him in the fashion as will cause him to deny various rights and liberties to others.

Luther W. Martin
General Manager
KTTR Rolla, Mo.

EDITOR:

As you know, there is nothing novel about important ethnic groups influencing communication media in America. . . .

Has tv suffered from this influence? Shouldn't tv be moderated by consideration for the groups to which it addresses itself? As a matter of fact, is it not true that the television industry and the entire country has profited immensely from these restrictions? Do you mean to infer that the content of tv programs is of no concern to more than 32 million American Catholics?

Clyde E. Beane
206 E. Chestnut St.
Glendale, Calif.

Memo From Madden

EDITOR:

. . . Thank you for the space you devoted to Keyes, Madden & Jones [ADVERTISERS & AGENCIES, Sept. 16]. It was a good story and I'm sure it has helped the agency maintain and increase its momentum.

Edward Madden
President
Keyes, Madden & Jones
New York City

They're Buying Time

EDITOR:

I was a bit surprised to see the item on the *Rosary Hour* under Program Service Shorts [PROGRAM SERVICES, Sept. 30] and stating that we offer for "distribution." This is a wrong impression as we buy time for Father Justin's *Rosary Hour* just as Young & Rubicam buys time for General Foods' Jello.

Forrest U. Daughdrill
Daughdrill Adv. Service
Fort Wayne, Ind.

Fm Upsurge in Australia

EDITOR:

On behalf of the Commonwealth Broadcasting Corp. of Sydney, Australia, whom I represent in this country, I would like to secure a reprint of the article in your April 8 issue, entitled "How Bright a Future for Fm." Australia is believed to be in for an upsurge of fm, and the management of Commonwealth wish to have as much information on the subject as is available.

Albert Deane
44 Westminster Court
New Rochelle, N. Y.

Ne Enrôlez Pas--- THIS IS YOUR INDIANAPOLIS / DES MOINES DAY!

Not a care in the world on Indianapolis-Des Moines day when you join forces with WXLW and KSO, the two radio stations offering exclusive programming with special emphasis on *adult* appeal . . . a format that delivers the kind of results you want.

WXLW, top-rated in Indianapolis (22.4 PULSE average!) is the only radio station in town with "Impact" . . . two newsmobiles and two expert reporters who scoop the rest with live, on-the-spot broadcasts of the local news *as it happens!* WXLW listeners are always the best informed folks in town, news-wise and product-wise, and they show it! Buy the one radio station in Indianapolis preferred by a vast majority of product-hungry Hoosiers—WXLW.

And to make your day complete . . . choose KSO—the station with adult appeal in the rich Des Moines market. Already the number one salesman in Des Moines, KSO is now forging to the front of the popularity parade, with a music-and-news format that has become the brightest spot on the dial. Let KSO brighten your day—with results!

5000 Watts Day Time
WXLW
950 KC
Indianapolis, Indiana

5000 Watts Full Time
KSO
1460 KC
Des Moines, Iowa

Contact your nearest JOHN E. PEARSON representative

"POWER-HOUSE" RELIABILITY

FOR HIGH-POWER UHF

RCA
RADIOTRON
ELECTRON
TUBE
6448
500
600
700
800
900 Megacycles

RCA-6448, the "new tube look" in high power. One type meets the frequency requirement for any channel in UHF-TV

You are looking at the beam power tube that has made high-power UHF a practical reality. It has met and passed the strenuous "shake-down" test of commercial UHF station operation over a period of 2 years in daily service!

Already proved-in for long life and low cost per hour of operation, RCA-6448 is the forerunner of a sweeping technological advancement in power-tube design that will open a new era in rf power levels—above and beyond previous tube capabilities.

Your RCA Tube Distributor handles RCA Tubes for virtually every application. For prompt tube delivery, call him.

RCA Tubes—for Long-Term Power Delivery

RCA

TUBES FOR TELECASTING

RADIO CORPORATION OF AMERICA • HARRISON, N.J.

HOW TO GET MORE HOURS FROM AN RCA-6448

- Avoid by-passing of cooling water before it gets to tube. Be liberal with plate water-flow.
- Operate filament at lowest voltage practical for adequate emission (not less than 1.25v per section). During long standbys, reduce normal value to 80%.
- Check electronic protective circuits for correct sensitivity.
- Raise filament voltage gradually (prevents high initial surge current). Run both filament sections at same voltage—obtained from well-regulated supply.
- Keep all tube surfaces CLEAN—to avoid leakage and voltage breakdown.
- "Break-in" new tube in accordance with RCA technical bulletin (packed with each tube).
- Operate spare tubes periodically. Blow water from all ducts before storing or transporting.
- Avoid stresses at glass and ceramic seals—especially when tightening or removing water fittings.
- Do not exceed the maximum rating of the tube—even momentarily.

NIGHTTIME
WSAZ-TV
DELIVERS 1000 HOMES
BETWEEN
7:30 and 10:30 P. M.
FOR $1.30

The second station's
cost per thousand
homes is $2.39
84% Higher

The third station's
cost per thousand
homes is $5.42
317% Higher

AND ANYTIME
WSAZ-TV delivers
ONE THIRD more
total homes than
both other
Huntington-Charleston
Stations COMBINED

Source: June 1957 ARB
All figures based on
260-time frequency

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

CALL YOUR KATZ MAN

OUR RESPECTS

to Robert Allen Klein

BACK in 1951 when radio's road was a bit rocky, Robert Klein took over the managerial reins at WDAS Philadelphia with two saving graces: the disregard of a 25-year-old for trouble and a profound respect for the sales staff. Six intervening years haven't altered Mr. Klein's outlook, except that now, more than ever, he regards time salemen as very special people.

The decision by Philadelphia's oldest independent to entrust itself to the hands of one of the youngest general managers of a metropolitan radio outlet may have caused some raised eyebrows. But the dollars and cents success of Mr. Klein in transforming WDAS into a powerful voice for Negro programming quickly dispelled any reservations as to his ability.

Robert Allen Klein, born April 16, 1926, in Chester, Pa., had only a parttime listener's interest in radio until 1950—that part of his time that could be spared from his books and a consuming interest in athletics.

With time out for a World War II tour of duty overseas as a medical corpsman with the Navy's amphibious force, he managed to graduate from Temple U. in 1949 with a bachelor's degree in education. Radio still had no great part in his plans as he decided to continue his schooling towards a master's degree in history. To make ends meet, however, Bob Klein sandwiched in stints as a substitute teacher in the Philadelphia school system and did copywriting at WDAS.

The "sell" in his copy in turn sold the station management on the idea that he could be utilized better as a time salesman, and it was just a matter of time until he was appointed assistant station manager. Six months later at Temple's June 1951 graduation exercises, the school conferred an MA degree in history on WDAS General Manager Klein.

Searching for a community role which WDAS could fulfill with maximum efficiency, Mr. Klein studied the Philadelphia market as if it were a research problem in history. He was impressed by the fact that he was right in the middle of one of the largest Negro population centers in the country. At the time, WDAS was devoting two hours at the end of its broadcast day (11 p.m. to 1 a.m.) to Negro programming. And, when a 1951 Pulse survey indicated that almost half of the Negroes listening to radio during this two-hour span were tuned to WDAS, Mr. Klein made a decision. He was convinced that WDAS and the Philadelphia Negro market were, from that time on, going to be bound together inseparably.

"It was apparent to me then, just as it is now," Mr. Klein says, "that the American Negro community is a huge social and economic force only just coming into its own."

More and more time was devoted to programs beamed expressly to Negroes by Negroes. The results were not slow in coming. "We suddenly found that quite a few advertisers, such as Lucky Strikes, Tetley tea and Quaker oats, had begun to realize that the recognition that they afforded the Negro, as an individual and a consumer, through a station utilizing Negro personalities, paid off in sales," Mr. Klein recalls.

TODAY, the WDAS broadcasting chores are handled by eight Negro personalities. Bernice Thompson is one of the very few Negro home economists in radio, according to Mr. Klein who also proudly points to the successes of such as Randy Dixon, George Woods, Kae Williams, Mitch Thomas, Art Peters and Julian Graham.

A WDAS feature is a completely staffed news service and Negro news director dealing exclusively in news of the Negro world.

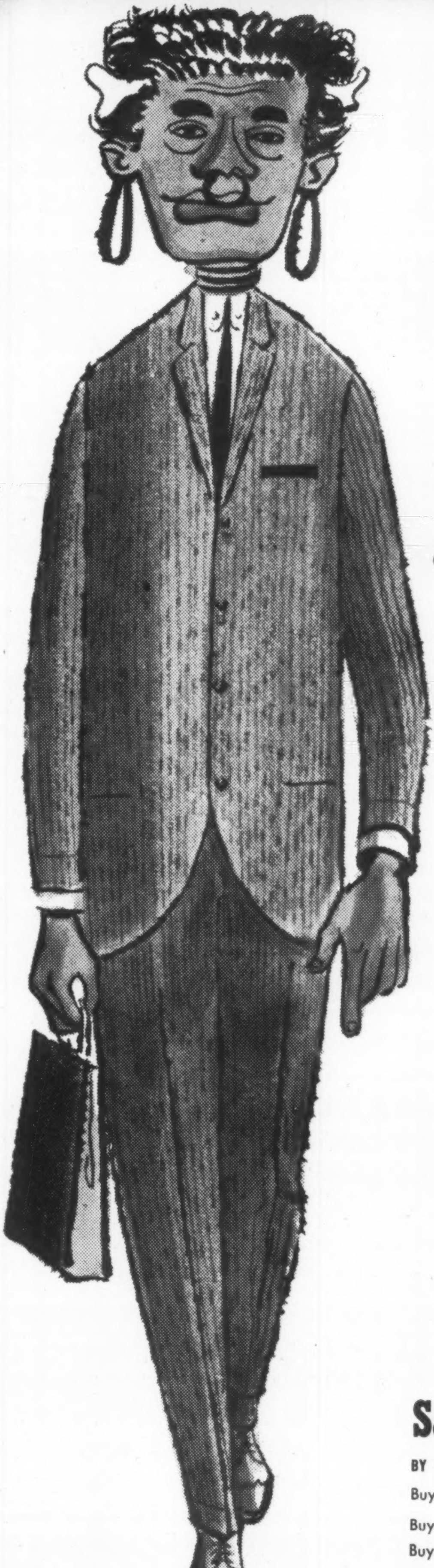
A radio man all the way, Mr. Klein is "gratified to watch television settle down while radio has come back stronger than ever." Radio time and property values are now at an all-time high, he further points out.

Fm is very much in Mr. Klein's plans. An application for fm pends at the FCC and, once granted, WDAS expects to offer a "good music" service.

Associates of the WDAS general manager say the six-foot-three, 215-pounder puts the drive of a fullback into all his undertakings. That was one of the attributes that prompted his election last spring as president of the Philadelphia Assn. of Radio & Television Broadcasters, an organization of old line radio and television broadcasters that is not too steeped in tradition to give youth its due.

Mrs. Klein is a graduate of Curtis Institute. The Kleins have a two-year-old daughter, Wynne.

The 31-year-old broadcaster likes to relax with his book and record collections. He has several first editions, his own library and a select collection of prints and records. Among his prizes is part of the original score of Mozart's "Stabat Mater."



TIME BUYER
Max Ubangi says:

"WKMH

BIGGEST BUY ON DETROIT RIVER!

Safari's I'm concerned, WKMH is the best buy in the whole Veldt! With the lion's share of the listening tribes and lowest cost per thousand heads* WKMH makes selling in Detroit as easy as shooting kudu at a water-hole! So to make lots of gold and coast home way ahead of the other hunters, sell your ivory on WKMH."

*According to PULSE—greatest share of audience, 12 to 12
lowest cost per thousand, at ALL hours!

Save up to 15%

BY USING 2 OR MORE KNORR STATIONS
Buy 4 or 5 Stations . . . SAVE 15%
Buy Any 3 Stations . . . SAVE 10%
Buy Any 2 Stations . . . SAVE 5%

WKMH Dearborn-Detroit
John Carroll, Managing Director

WKMF
Flint, Mich.

WSAM
Saginaw, Mich.

WKHM
Jackson, Mich.
Jackson B'cast.
& Telev. Corp.

WELL
Battle Creek, Mich.
Southern Mich.
Broadcasters

KNORR BROADCASTING CORP.

FRED A. KNORR, Pres.
Represented by Headley-Reed

WMAR-TV *Maryland's Pioneer Television Station*

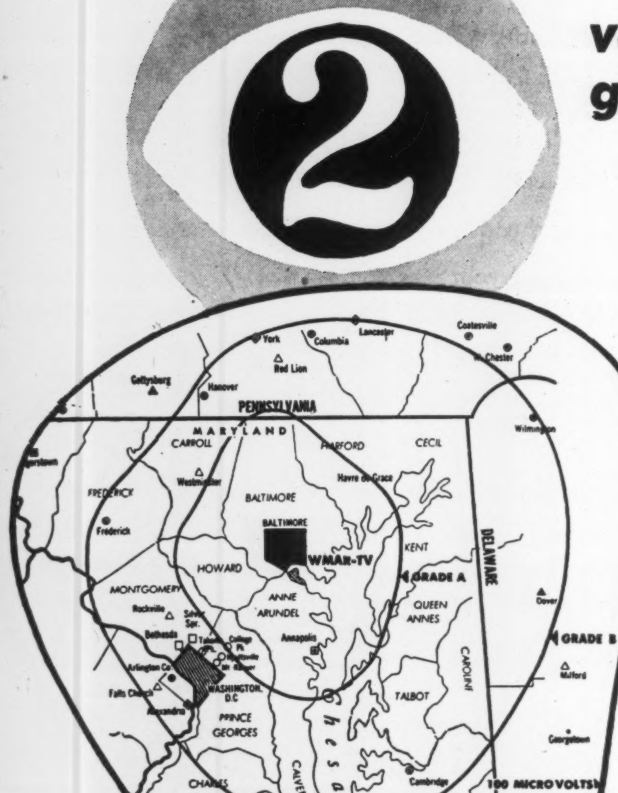
now...

CELEBRATING ITS 10TH ANNIVERSARY

2

vast coverage area means great sales potential

WMAR-TV's powerful signal encompasses more than 2,500,000 homes. In the Baltimore area alone, there are 437,000* television homes, but sponsors receive a bonus audience, because Channel 2's coverage extends far out into rich county markets and includes parts of Pennsylvania, Delaware, and Virginia.
(*Nielsen, July, 1957)


York
Columbia
Lancaster
Coatesville
W. Chester
Red Lion
Gettysburg
Hanover
PENNSYLVANIA
MARYLAND
Wilmington
CARROLL
HARFORD
CECIL
Westminster
Havre de Grace
FREDERICK
BALTIMORE
Frederick
BALTIMORE
DELAWARE
KENT
HOWARD
WMAR-TV
GRADE A
MONTGOMERY
ANNE ARUNDEL
QUEEN ANNES
Dover
Rockville
Silver Spr.
Bethesda
College Pk.
Annapolis
GRADE B
Arlington Co.
CAROLINE
Milford
Falls Church
WASHINGTON, D.C.
TALBOT
Alexandria
PRINCE GEORGES
Chesapeake
Georgetown
CALVERT
CHARLES
Cambridge
100 MICROVOLTS
DORCHESTER
Salisbury
ST. MARYS
WICOMICO
Leonardtown
Lexington Park
Potomac River
SOMERSET
WORCH

consistent leadership

According to ARB and Nielsen Reports, WMAR-TV is the established leader in Baltimore's 3-station market, having consistently garnered the largest total share of audience in a rating week from 6 A.M. to sign off.

SYLVIA SCOTT

ANN MAR

GEORGE ROGERS

STU KERR

MATT THOMAS

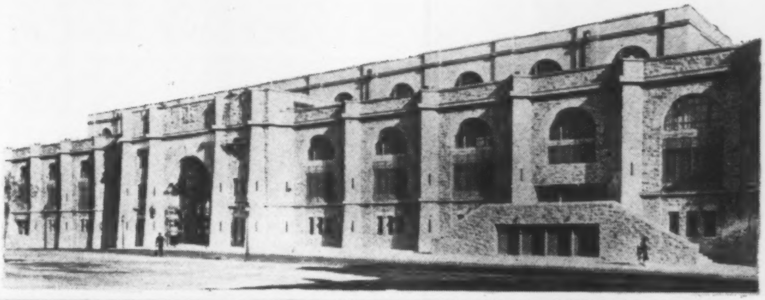
DAVE STICKLE

DON BRUCHEY

AL HEDGECOCK

popular local stars and shows plus great CBS-TV presentations afford a strong program schedule

Baltimore television viewers just naturally turn to Channel 2, when they find such outstanding features as See It Now, The Ed Sullivan Show, Playhouse 90, I Love Lucy, Climax, The $64,000 Question, Oriole Baseball and Colt Football, 20th Century Fox and Warner Brothers films, The Woman's Angle, Captain Kangaroo, and The Big Payoff.



ANDY MERRIMAN BESS MYERSON

in honor of WMAR-TV's 10th Anniversary the CBS Television Network Show

THE BIG PAYOFF

with Bess Myerson, Randy Merriman and the entire cast, will originate from Baltimore's 5th Regiment Armory

October 21st thru 25th
Monday thru Friday

WMAR-TV will entertain 5,000 Marylanders daily beginning with a live telecast of THE WOMAN'S ANGLE, with Ann Mar, 1:00-1:30 P.M., while THE BIG PAYOFF, 3:00-3:30 P.M., climaxes the day's festivities. Between the TV presentations, Channel 2's popular personalities will award valuable prizes to members of the audience who participate in fun-filled games and quizzes. One of Baltimore's favorite orchestras will provide delightful musical interludes.

JUDY LYNN

In Maryland, most people watch

WMAR ② TV

SUNPAPERS TELEVISION BALTIMORE, MARYLAND

Telephone Mulberry 5-5670 TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM

epresented by **THE KATZ AGENCY, Inc.**, New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

KTHS
sells
nearly All
of Arkansas!

"KTHS is a major factor in our leadership."

Says HENRY W. RUSSELL

General Sales Manager, Stebbins & Roberts, Inc.

Stebbins & Roberts, Inc. is one of the dominant paint manufacturers in this area, and their "Sterling Twelve Star" paints sell very successfully against scores of other brands. Having used Station KTHS for many years, this company's media opinions carry unusual weight. This is what Mr. Russell recently wrote us:

"To consistently maintain the dominant position in a market that is as competitive as Pulaski County is no small task. . . . For some years, we have credited our newscast on KTHS as being a major factor in helping us maintain our leadership. We have conducted tests in radio and other media. We have checked our dealer organization. Each time we arrive at the conclusion that KTHS is doing the job that we want done—is reaching our customers and prospects not only in Pulaski County but in the greater part of the state. . . . A most profitable association."

Rusty
HENRY W. RUSSELL

Henry W. Russell, and *most* important merchants in Arkansas, know that KTHS is THE quality station, THE state-wide station, THE station that people *respect* in Arkansas. Let the Christal Co. give you the facts.

MARKET · MANAGEMENT · FACILITIES · PROGRAMMING · PUBLIC SERVICE

KTHS . . . LITTLE ROCK

50,000 WATTS
REPRESENTED BY THE HENRY I. CHRISTAL CO., INC.
Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

CBS

BROADCASTING
THE BUSINESSWEEKLY OF TELEVISION AND RADIO

Vol. 53, No. 17 OCTOBER 21, 1957

TALENT AGENTS

They're taking $50 million a year from tv. Are their services that valuable?

The talent agent, a ten percenter with a license, has emerged as one of the dominant forces in television programming today.

Alternately praised and damned (usually by the same people, often in the same breath), he controls the No. 1 commodity in today's programming market: The Big Name. With that lever he is able to control, with singular frequency and effectiveness, entire programs and program series on which his star talent appears.

Ninety per cent of the performers and a good share of the writers, directors and producers working in big-time television are represented by agents. Nearly 40% of the network programs in prime evening time are packages under some degree of talent agent control. By conservative estimate, talent agents are drawing $50 million a year from their clients' labors in syndicated films, network programs and local shows on big-city stations.

Of the $50 million which agents are taking from tv, a substantial part comes from program packages on which agents draw 10% of the gross price.

Say you are a network or advertiser and want Miss Big as regular hostess and occasional performer in a television series. You approach her agent. Before you know it the agent has blueprinted a package for you. This may involve a corporation to be owned by the star and such other stockholders as the agent and the star deem appropriate in the circumstances, including you (if you are bankrolling the venture). Or instead the agent may propose to run the package himself, casting and supervising it but selling it to you.

There are infinite variations, but in any case, depending on your agility as a negotiator and on how bad you are hurting to get this particular piece of talent for your program. Production of the series may be supervised by you, by the star's corporation, by an independent packager or by the agent, or by some combination of these possibilities. This much is sure: For his services the agent takes down 10% of the gross cost of the package, or, more precisely, adds 11.1% to the other costs so that his 10% becomes part of the gross which the buyer has to pay.

It doesn't always happen that way and perhaps it doesn't happen that way most of the time. But the network's fall schedules are loaded with programs where it has happened that way.

"Television today is a matter of personalities, not ideas," said a key program official at one network. "On programs that don't usually feature top-name stars, the producer can pick and choose. But there aren't as many shows like that this year. Now you have the Frank Sinatras, the Perry Comos, the Pat Boones, the Patti Pages, the Gisele MacKenzies, the Polly Bergens, the Patrice Munsels. . . . where personalities dominate, talent agents control."

Some network authorities estimate that at least 50% of the programs to be seen in prime time on the networks this fall are controlled in one way or another by talent agents. This figure probably is high, especially if "controlled" is used in its most authoritative sense. But network officials have little doubt that more programs come through talent agents now than from any other single source, including those produced by the network, those bought from independent packagers, or—a relatively small minority nowadays—those produced by advertising agencies. Certainly the number in which a talent agent figures prominently—prominently enough to collect commission on the whole package—can scarcely be described as less than impressive.

The network nighttime box-score (see page 36) shows that there are 11 such ABC-TV shows where the talent agent takes commission on the entire package. These 11, amounting to 12 half-hours, represent about 25% of ABC-TV's prime evening time each week. On CBS-TV there are 17 half-hours out of 47, meaning that more than 35% of the time is filled by programs available only through talent agents. On NBC-TV there are 26½ half-hours, representing around 55%.

These obviously do not include many programs where the star is practically the entire budget and where the star's agent therefore is only a little short of commissioning the entire cost of the show.

Nor does the list include the many, many other shows on which various talent agents, individually, collect on the pay of the performer, writer, producer and director clients, individually. Nor the daytime package and non-package shows. Nor the specials or spectaculars where

■ The tv network packages that agents own: Page 36

■ The biggest talent agents and their clients: Page 46

the cost may run into hundreds of thousands.

(It isn't cricket—and some talent unions specifically forbid it—for the same agent to collect commission on a package and also on the pay of individual clients of his who work in the same package. And except for occasional complaints to the contrary, the general feeling seems to be that double-commissioning is not widespread. Agents *are* entitled, of course, to commission on the pay of any of their clients working in another agent's package.)

The magnitude of the talent agent operation in television is pointed up by estimates that up to 90% of the performers in tv and radio today are represented by agents. Most of the other 10% would be represented if they could find an agent. For undiscovered performers of little experience and no connections, it is not much easier to persuade a successful agent to take them on than to obtain a booking directly. Agents' doors are as thick as network presidents'. The William Morris Agency, for example, reportedly insists that unknown applicants submit photographs and resumes before it will consider looking at them in person.

The number of represented performers undoubtedly is higher in Hollywood than in New York. In Hollywood an old motion picture custom makes it impossible for talent to see the movie-makers direct, and this custom has carried over into Hollywood television. Two recent CBS-TV news releases point up this difference: One release, issued in Hollywood, announced monthly auditions for "represented acting talent," while the other, issued in New York, noted that "all a person has to do is write for an appointment, or come in. He doesn't have to have an agent."

Thousands in the Field

To handle all the talent in all the entertainment fields, there are uncounted thousands of agents. All it takes to be one, in name at least, is access to a telephone and enough money to take out an employment agency license and get franchises from the talent unions in whose fields the would-be agent wants to work (at a cost of $50 to $7,500 a year per union, depending on the union and, in the case of the higher-priced franchise, the agent's annual income from agentry).

In television the number of active agents is in the low hundreds, and the bulk of tv activity is handled by a fraction of that number—say 30 to 50—some of whom specialize in performers, some in producers, writers and directors, and some in all categories.

Ask almost anyone in the business to name the "biggest" agents and nine out of ten times only two names will come out—MCA and William Morris Agency, usually in that order. These are the acknowledged giants, both in television and in other fields. At the next level, as far as television is concerned, a number of agents are grouped. Among them, not necessarily in rank order, are General Artists Corp., Famous Artists, Ashley-Steiner, Gloria Safier, Baum-Newborn, Louis Shurr, John Gibbs, Harriet Kaplan-Lily Veidt, Wallace Middleton, William McCaffrey, Lester Lewis, Olga Lee-Stephen Draper, Martin Goodman, Milton Goldman and the Jane Deacy Agency, to name a few.

In the package field alone—not counting any commissioning of individual talent—the principal agents in nighttime network tv size up as follows, according to the best available compilation from informed sources: MCA has 27½ weekly half-hours on which it collects package commissions; William Morris has 17 half-hours; GAC has 7, and Ashley-Steiner 4.

In the packaging of programs there are variations in the policies of William Morris, MCA and some of the others. William Morris maintains that while it brings the various package elements together, it does not itself produce shows or participate in the profits, whereas MCA and GAC, to name two, also have their own production companies (MCA handles live shows while its subsidiaries Revue Productions produces and MCA-TV sells film programs, and, in GAC's case, the subsidiary GAC-TV, which GAC news releases describe as "primarily interested in the production and sales of television programs, both live and on film").

Conflict of Interests

William Morris and not a few other television programmers contend that when an agent also becomes an employer he is faced with a conflict of interests—that on one hand it's to his advantage to hold the line on salaries while on the other hand, as an agent, he is obligated not only to get employment for his clients but to get the best possible deals for them. Those who defend MCA, GAC and others in this type of practice contend that their representation and production are completely divorced in management and operation and accordingly do not work against each other. There also are those who say the Morris office's abstention from this type of operation is more technical than actual. Nevertheless, Morris authorities contend that, because of this distinction, they don't produce either live or film shows and have never gone, either, into the distribution of film shows (although they do sell to producers).

One thing on which there is virtually unanimous agreement among agents and network officials alike is that the agent's stake in television is enormous. They are equally agreed that it is very difficult to say, in dollars, what that stake comes to. In reaching its $50 million a year estimate, BROADCASTING deliberately used conservative figures.

On a $40,000 package alone agent take is around $4,000 a week, not counting the commission on any package "components"—performers, producers, writers, etc.—whose agents are not also the package agent. At $4,000 a half-hour, package commission on the 55½ half-hours of such programming on the networks these fall evenings alone would total $222,000 a week—and this, again, doesn't count other agents' takes from components, or commissions on daytime programs, or the take from specials.

There's another way to look at it, though this too gives no more than a clue. Veterans in the field have estimated that the average "busy" medium-name but non-star performer in television probably earns $15,000 to $25,000 a year, that the average "busy" writer falls into approximately the same range, that the average "busy" producer may get anywhere from $35,000 to $100,000 a year and that the average "busy" director may range from $20,000 to $75,000. These same sources figure that apart from the spectaculars or specials—such as one in which Judy Garland was reported to have been paid $75,000 for a single appearance—the "average star" may earn $100,000 "easily" if he appears in a series and probably about that figure if he sticks to guest performances, since the price per appearance may run higher on guest shows. On practically all of these performers, writers, producers and directors, as well as on those who fall into higher and lower income groups, some agent is getting 10%.

Nobody Wants To Talk

The agent himself will admit that agentry is big business—if he's willing to discuss his business at all. Most of the larger ones aren't, except on a restricted, don't-quote-me basis. Some, like MCA, won't talk at all; an MCA official would neither confirm nor deny that MCA was even "probably" the largest, although practically no one else seemed to have any doubts about it.

This allergy to the spotlight appears to be a generic trait of agents. Of all those approached during the preparation of this article, only two or three were willing to be quoted—and in most cases these attached some strings. Yet behind the screen of anonymity they were willing, with some notable exceptions, to talk frankly and seemingly fully.

One, on the subject of agentry's bigness, had this to say:

"Years ago, the talent agent was not faced with any tax problems because his client wasn't. Taxes were relatively low and actors could get to be millionaires, if they made big money, kind of quickly. Today the average agent comes close to having to be a genuine expert on the tax laws.

"Years ago, a fellow went out and got somebody a job and that was almost the end of it. Today the ingenuity of the agent in terms of capitalizing on the dollars that are brought in is about 50% of his job.

"In connection with the tax end there are innumerable developments, the major one of which has been the artist who owns and controls his own company. In television most packages are produced by the star or by the major element in the package. The moment the agent represents a man who owns a television package, the agent must take a direct hand in the management and administration of the package.

"If you assume a package costs, as most do, $40,000 for a half-hour, and assume roughly 40 shows a year, that is $1.6 million that the client corporation is going to receive. We [this agent's firm] have in individual seasons run eight or ten such packages—not run them creatively in the sense that we have usurped the producer's function or the star's function, but we have entered into the complete management, business-wise, of that venture. If you think

THERE ARE AGENTS, AGENTS AND AGENTS

The talent agent is by no means the only man guiding talent's destinies, supervising its affairs, and drawing commission therefor.

This was pointed up last week by a television columnist's report that singer Eddie Fisher divides his earnings 50-50 with his manager, Milton Blackstone, and that actually Mr. Fisher sings for 45% of what he's paid, since his talent agent, MCA, takes its 10% off before he splits with the manager. The columnist, Jack O'Brian of the *New York Journal-American,* also cited Trish Dwelley, new young singer, as another who has a 50% contract with her manager, Jack Beekman. Remembering that the Internal Revenue Service is everybody's silent partner, performers, writers, producers and directors may easily take home only a fraction of what they're paid.

Top performers, especially, may have as many as three representatives performing various functions on commission, and the number can be much higher if they have one talent agent to represent them in radio-tv, another in motion pictures, another in the theatre, etc. Some performers have said, presumably not entirely in jest, that they even have agents to watch their other agents.

The principal types of talent representative or manager, other than the talent agent, are the personal manager and the business manager. The services of all three cross lines so often that a great deal of confusion has accumulated as to which does what.

The talent agent's job is to secure employment and, more important, to get the kinds of job that will best advance his client's career. Most talent, at all levels, feels a need for an agent; usually only the more successful add a personal manager and a business manager. The talent agent must be licensed and he must be franchised by talent unions. In most cases his commission is limited by the various unions to 10%.

The talent agent also may perform many of the services that the personal manager performs. But the personal manager's job basically is to attend to details—travel arrangements, hotel reservations, wardrobe, social engagements, personal affairs. He may also supervise the payment of household bills and the management of investments. If his client is represented by different agents in different fields, he may act as overseer and coordinator. Unlike the talent agent, he has no stable of clients, but devotes himself to the affairs of one, or a few. He does not need a license, and his commission is not limited. Experts in such matters say few personal managers will work for less than 10%, and the sky's the limit.

The business manager is a man who invests the money and pays the bills. Where the personal manager may include money management among his several services, the business manager concerns himself with that phase almost exclusively, counseling on investments and paying the bills for everything from the groceries to the poodle's manicure. His commission is usually placed in the 5% to 7½% range.

of how many businesses there are that have all sorts of people chasing around but still do less than $1.6 million a year, you realize that every one of these television packages is big business—and literally it is.

"The agent has enormous responsibility in the spending of the money, husbanding it, in creatively using it business-wise so that it doesn't disappear. We usually keep the books, prepare statements and otherwise directly control that money.

"We get paid enormously—it would appear on the surface—but when you view the enormous service in relation to it, you will find that the business is profitable indeed, but it is a great deal more costly to operate a responsibly functioning agency than might appear on the surface."

It was almost impossible to find a responsible network official who would say openly, without preamble or qualification, that the talent agent is a bad influence. Nine out of ten interviews opened with the network man saying: "The agent helps us. It would be hard to get along without him." Or: "It would be impossible to get along without him." Yet almost without fail these opening beatitudes eventually gave way to reservations, exceptions and, sometimes, angry criticism.

This does not mean that anybody changed his mind in mid-interview. They obviously meant what they said, even when they said opposite things. Even assuming that dependence on the agent figured in their reluctance to criticize ("after all," said one, "we have to do business with him"), they nevertheless meant it when they said the agent was essential to them, and they meant it no less when they called him difficult, impossible, monopolistic and quite possibly against the public interest.

One man who proved to be a particularly bitter critic started out by saying that talent agents are helpful and useful; then he gradually began to point out exceptions, and finally graduated into an uncommonly colorful castigation of one specific agent about one specific deal. This critic happened to be ex-talent himself. Hearing him in the full flower of denunciation, one reasonably assumed he would be supremely happy if that agent never drew another breath, let alone another 10%. Would he? He laughed as he gave his answer: "If I ever need an agent again, that is the only man I'll let represent me!"

The deal that inspired this wholesale outburst involved one of television's better-known shows. What irked the critic was that he and network associates had come up with the idea and got negotiations with the star down to the hard-business stage before the star even hired the agent—and the agent promptly upped the ante about three times and also insisted, successfully, on making it a package which the agent casts and controls, not only getting 10% of the gross but leaving the network with virtually no say-so over the program.

There can be no question that agents, as in this case, do a job for their clients. But what do they do for the networks?

Perhaps most important, do they make a substantial contribution in the form of programs and program ideas, and in the discovery of new talent—writers, producers, directors as well as performers—to help fill the endless belt of programming that television requires?

The consensus is that they definitely do, despite some reservations regarding some of the deals involved.

In the field of name programming, for example, GAC let it be known this year that Pat Boone and Guy Mitchell would be available for television, and ABC-TV bought the packages. In the same vein, William Morris is credited with taking the *Trackdown* idea to CBS-TV and MCA with taking *Suspicion* to NBC. MCA also is given credit for selling CBS-TV on the possibilities, based on a pilot film, of the series that became *Leave It to Beaver.* Alfred Levy and David Susskind, whose Talent Associates started out as a talent agency but has become a production firm, have been credited with originating the *Armstrong Circle Theatre* concept of factuals, and Ashley-Steiner came up with last year's "Unit Four" concept of rotating producers-directors and sold it to Kaiser for sponsorship on NBC-TV. Among other projects, A-S also foresaw the growing trend for westerns a few years ago and suggested that three of its clients build a program of that type, which emerged as *Frontier.*

These are some of the examples cited by network authorities—and also by agents—to show the type of program contributions that agents make. At other levels, too, they are more or less constantly bringing prospects to network attention much as station representation firms make their regular rounds of the advertising agencies to sell buyers on time availabilities.

Agents, like others in the creative end of

STORY CONTINUED ON PAGE 38

HOW FOUR AGENTS HOLD CONTROL ON 40% OF NIGHTTIME NETWORK TV

Four talent agents control nearly 40% of the shows in prime evening time on U. S. network television.

As the only agents who currently are levying commissions on the total package costs of programs in prime evening network television, they may be considered as figuring in network programming to that extent. Their commissioned packages represent 55½ half-hours of the total weekly prime evening time on network tv.

And two of the four—MCA and William Morris—account for the bulk of these 55½ half-hours; MCA with 27½ half-hours and William Morris with 17 half-hours. General Artists Corp. and Ashley-Steiner account for 7 and 4 half-hours, respectively.

These 55½ half-hours represent 39.6% of total weekly network prime evening time. Among them, the four talent agents receive commissions on total package costs for 25% of ABC-TV's prime evening time weekly, more than 35% of CBS-TV's and around 55% of NBC-TV's (see main story, page 33).

The following list includes only regularly scheduled network evening programs which are represented by a talent agent. It does not include daytime programs or spectaculars that also are commissionable as packages. Nor does it, obviously, take into account the fact that agents are entitled to commission on individual clients working in any tv show—including those working in talent-agent packages, provided that the agent of the individual is not also the package agent. Not counted, either, are shows like *$64,000 Question* and *$64,000 Challenge,* where William Morris reportedly gets a royalty, or *Big Record* where GAC is understood to get a fee from a booking arrangement on part of the show.

This list was compiled from network, talent agent and advertising agency sources and has been cross-confirmed insofar as possible.

WILLIAM MORRIS

on ABC-TV ➡

Frank Sinatra Show

Jim Bowie

Patrice Munsel Show

Telephone Time

The Real McCoys

Wyatt Earp

on CBS-TV ➡

Danny Thomas Show

December Bride

Dick and the Duchess

Gale Storm Show

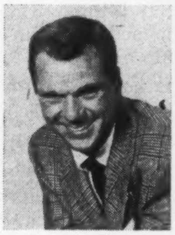
Zane Grey Theatre

Trackdown

on NBC-TV ➡

Alcoa-Goodyear Hour

Loretta Young Show


People's Choice

The Californians

You Bet Your Life

MCA

on NBC-TV ➔

Bob Cummings Show

Dragnet

Gobel-Fisher Shows

Gisele MacKenzie Show

Jane Wyman Show

Lux Music Hall

M Squad

Polly Bergen Show

Restless Gun

Suspicion

Tales of Wells Fargo

Tennessee Ernie Ford

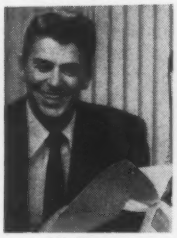
This Is Your Life

Wagon Train

on CBS-TV ➔

Burns & Allen

Ed Sullivan Show


GE Theatre

Jack Benny Show

Leave It to Beaver

Phil Silvers Show

Schlitz Playhouse

The Millionnaire

Alfred Hitchcock

Bachelor Father

on ABC-TV ➔

Date With the Angels

GENERAL ARTISTS CORP.

on NBC-TV ➔

Nat King Cole Show

Perry Como Show

My Friend Flicka

Father Knows Best

on ABC-TV ➔

Guy Mitchell Show

Pat Boone Show

ASHLEY-STEINER

on ABC-TV ➔

Country Music Jubilee

Mike Wallace

on CBS-TV ➔

Name That Tune

TALENT AGENTS

tv, may find talent—and clients—in diverse places. In a television program profiling the Ashley-Steiner operation a couple of years ago, A-S's Leonard Sittomer was said to have been impressed when he happened to catch "Remarkable Incident at Carson's Corner" on *Studio One* one night. The script turned out to be the product of an unknown brassiere-firm copywriter who wanted to write more television scripts but didn't have time. A-S persuaded him to give up his job, then persuaded CBS-TV to take him on for something akin to a year's salary in exchange for first refusal on his output—and Reginald Rose ("Twelve Angry Men," "Crime in the Streets," etc.) was on his way.

Conscientious agents do more for their clients than get work for them. They study scripts, they keep an eye on the program planning of networks, advertising agencies and independent packagers (and, no doubt, that of other agents). They watch constantly for jobs particularly suited to their own clients, and betimes they create jobs by creating ideas for programs.

If the client is a performer big enough to command a number of offers, they weigh one job against another to decide which would be better for him in the long run. Should he do it live, or on film where there are residual rights? Should he do it as an employe, or as a corporation? Should he appear in a regularly scheduled series or limit his exposure to guest shots—or is he over-exposed already, and better off to get out of television for a while? Are there any special circumstances that require some specific and prompt action, and if so, what is the answer?

William McCaffrey, an independent operator with a relatively small but premium list of clients faced up to that last question toward the tail end of last season. The *Jackie Gleason Show*, on which client Art Carney was a featured player, was going off the air and Mr. McCaffrey figured that ending the season on a downbeat note would do Mr. Carney's career no good. So he started casting about for something upbeat, landed Mr. Carney the lead in *Playhouse 90*'s "The Fabulous Irishman," and all ended well. "Irishman" and Mr. Carney were a success and out of it came a Broadway offer which Mr. Carney accepted because he and Mr. McCaffrey thought it would be good for his career, even though he stood to make more by staying in tv this year.

If the client is a writer, the agent may advise him on the current and probable future market for scripts of a specific type, and if the writer runs into snags on a script, the agent may help slant and polish it. When it's finished the agent figures in the decision as to which producer it should be submitted to—and after it's sold he may take up cudgels for his client in defense against changes the buyer may wish to make but which the writer fears will "ruin" it. Conversely, knowing the buyer's problems, too, he may help to work out a compromise with the writer.

Sometimes the agent feels he should get his clients into the right places geographically, as well as into the right jobs. This is especially so in the case of writers. As West Coast television activity increased, it became important—in the minds of many agents—for writers to be on the scene where they could discuss their scripts and script ideas with the buyers personally. Ashley-Steiner, for one, set up a regular crash program to get some of its writers transplanted to California. Here the agent would concentrate first on getting them initial script assignments to pay the cost of moving, then put practically its entire West Coast office to work lining up additional writing jobs that would both tide them over and get them established.

Then there are always the extra-curricular services that an agent is called upon to perform. Talent takes some hand-holding, and the agent is a built-in handmaiden.

No sensible agent would want 10%—or any other part—of some of these gambits. For example, clients in trouble, or who think they're in trouble, usually don't hesitate to call on their agents to get them out, just as they don't hesitate to call for more pleasant favors. Getting tickets to plays to which it is impossible to get tickets is a common demand. More than one agent has had to talk a client out of suicide notions, and agents hear almost as many marital problems as bartenders.

Through the whole gamut of services, few will deny that agents are essential to talent. Deals are seldom simple any more. Instead, they call for the services of salesmen, attorneys, business managers, tax lawyers—the whole works. A big agency can supply all of them, and the smaller one will know where and how to get those it cannot supply itself.

Yet there are those who question whether, for all the services he performs, the agent may not still be overpaid.

For in the complexities of the current package system, it is conceivable—given the right circumstances—that an agent's 10% can come out equivalent to the star's income from a series.

To see how 10% can equal 100%, consider this arithmetically over-simplified example:

Say a $5,000-a-week star decides to build a film series. Through his agent he sells the idea to a network which, as financier, agrees to pay the star $3,000 a week and gives him 50% of the profits on the program.

Program costs come to $40,000 a week before the agent's commisson (one-ninth, or 11.1%) is added in. So the total cost is $44,444 a week; but for easy arithmetic let's say the agent charged a little less than his full commission and the total cost came to an even $44,000.

Next assume that the network sold the show for $40,000 net, taking a weekly $4,000 loss (which is undesirable, to be sure, but not unheard-of). In the course of a 40-week season, this becomes a $160,000 loss on a season's gross of $1.6 million.

During this period the star has been getting his $3,000-a-week salary for a total of $120,000 for the season. The agent has been taking down his 10% of the package gross for a total of $160,000. At this point the agent is $40,000 ahead of the star.

Then the film goes into syndication. Say it gets hot—for the star's sake in this comparison it had better get hot, because the agent is going to stay ahead of the star until that $160,000 loss on the network sale has been recouped. So assume that the 40 films in the series gross $20,000 apiece in syndication, a total of $800,000. Of this the agent still gets 10%, or $80,000.

Cost of film prints, distribution, etc., will run to about 50%, or $400,000, of the syndication gross. Then deduct the $160,000 loss experienced in the network sale, and the profit on the venture comes to $240,000. Under the original agreement, the star gets 50%, or $120,000, of the profits and the network as financier gets the other 50%.

So between network run and syndication the star has received: $120,000+$120,000=$240,000.

The agent has received: $160,000+$80,000=$240,000.

Even if the network had sold the series at full cost originally, taking no loss, the agent still would have received $256,000 to the star's $320,000.

This parlay of 10% into 100%, or even into 80%, is one example cited by third

TALE OF TWO HORSES AND AN AGENT

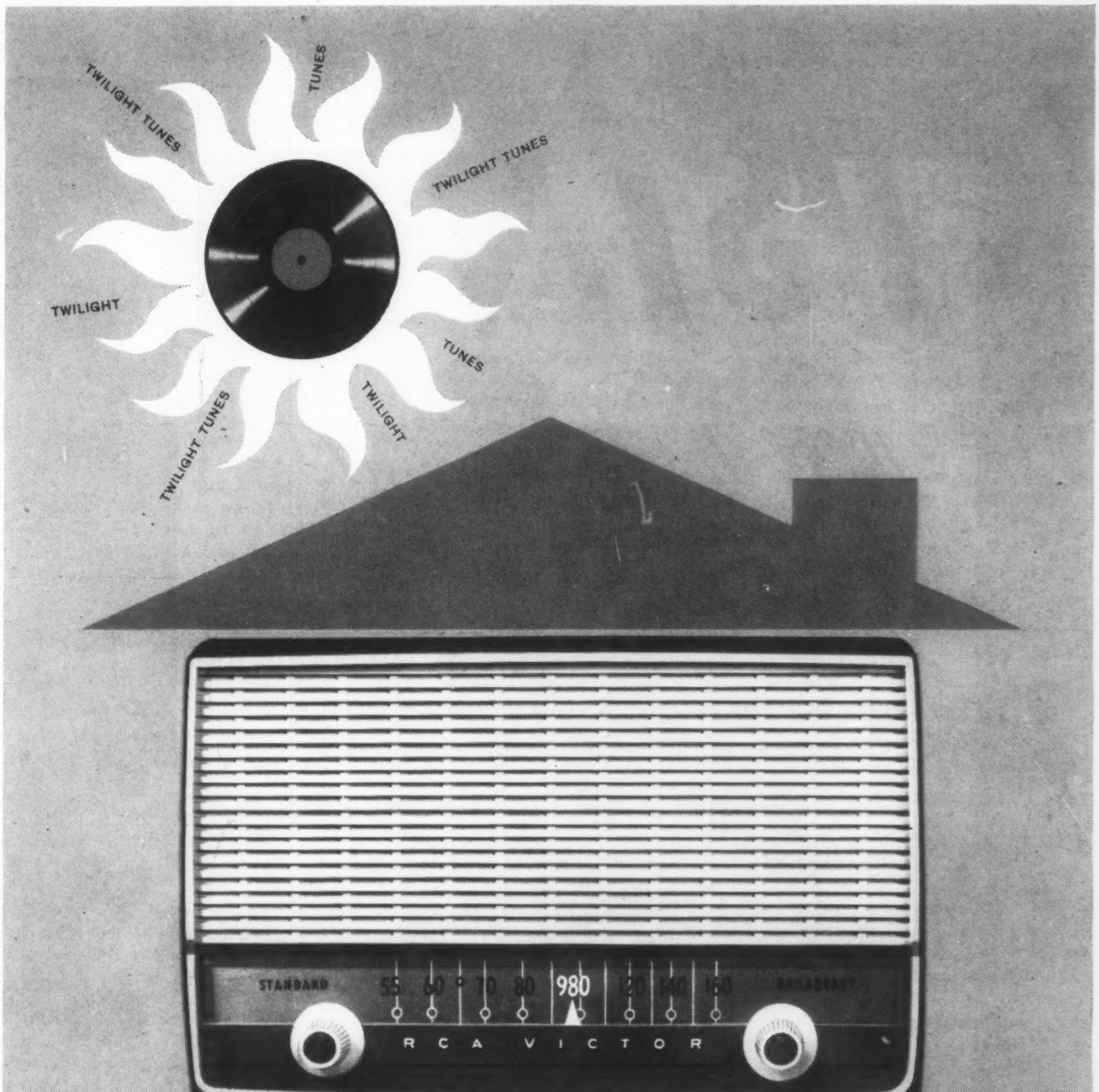
Walter Schwimmer, Chicago tv producer, sums up the feeling in some quarters about the talent of talent agents with the following tongue-in-cheek tale about one of the big agencies. It appears in his recently-published memoirs, *What Have You Done for Me Lately?*

"It seems that the two most famous performing horses in the world were booked at the Palladium in London; and, after their engagement ended, one of the horses received an attractive offer to play the provinces. He played the entire British Isles, then Australia, New Zealand, and South Africa with great success; and, finally, he received a handsome offer from Madison Square Garden in New York City.

"The horse often wondered what had become of his illustrious partner, probably the greater of the two, so you can imagine his amazement when, after landing in New York, he accidentally bumped into his old companion touring Third Avenue whilst attached to a conveyance known as a milk wagon.

"'Why, Joe!' exclaimed the visiting equine, astonished. 'What a surprise! Unquestionably, you are the outstanding performing horse on this universe, and here you are pulling an ordinary milk wagon down Third Avenue! How come?'

"The second steed shrugged. 'Oh, you know the William Morris office,' he sighed."


TWILIGHT TUNES
TUNES
TWILIGHT TUNES
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TUNES
TWILIGHT
TWILIGHT TUNES
STANDARD
55 60 70 80 980 120 140 160
BROADCAST
RCA VICTOR

FROM 3 TO 6 PM IN THE NATION'S CAPITAL...

WRC IS THE SPEAKER OF THE HOUSE!

Late afternoon radio in Washington, D.C., is WRC's cup of tea. During the 3 to 6 pm time period, weekdays, WRC averages a 28% share of audience—a 29% advantage over the second station.

And within this time period, WRC's *local* programming sets the mood for an even greater number of listeners. From 4 to 6 pm, "Twilight Tunes" with Ed Walker averages a whopping *45% advantage over the second station!* The intimate, *local* appeal of "Twilight Tunes" not only holds the audience for these two hours, but *sells it with conviction* for such sponsors as American Tobacco Company, Ben-Gay, Cities Service, Northeast Airlines, Prestone Antifreeze, RCA Victor and Valley Forge Beer.

In Washington's 17-radio-station market, the large and loyal following "Twilight Tunes" enjoys on WRC is a natural for *you.* Let WRC Radio speak for *your* product in the nation's Capital!

NSI Report—Washington, D. C., Area—July 1957 **WRC•980** WASHINGTON, D. C. SOLD BY NBC SPOT SALES

IT'S THE BRAND NEW CHANNEL TO SOUTH FLORIDA'S $2,000,000,000 MARKET

WPST TV

we're on the MIAMI FLA. *air!*

TEN'S ON TOP — Right! On top of 1,453,800 people, representing 581,520 families.

TEN'S ON TOP — Right! On top of 32,428 retail stores, employing 72,269 workers with a payroll of $165,482,000.

TEN'S ON TOP — Right! On top of more than 1800 manufacturing plants turning out products from milady's chemise to monsieur's carport.

TEN'S ON TOP — Right! On top of more than 3 1/2 million tourists who visit South Florida and Miami every year. So . . . when you show it to Miami, you show it to the World!

WPST TV

CHANNEL 10 WPST-TV

PUBLIC SERVICE TELEVISION, MIAMI, FLA. REPRESENTED NATIONALLY BY H-R TELEVISION, INC. ABC NETWORK

parties who wonder whether talent, as a whole, really appreciates how well it's treating the agent. There are other instances where the talent apparently didn't know what was going on.

One network, for example, was ready to spend $250,000 on a series to see whether a certain girl star, out of television a couple of years, could be built up again. But the network finally called off the deal because of the agent's insistence on what his own cut—not the star's—should be.

Another network official, happy to get a free option on a performer on condition that if the option were exercised, the program would be an agent package, questioned nevertheless whether the agent shouldn't have been thinking more about the client and demanded money for the option.

And there's been more than one case where a producer tried to hire a piece of talent and was told the client wasn't available—only to be told later by the talent that he didn't know a job had been offered. Agents will tell you, however, that these are not the doings of reputable agents.

In any event, even those who raise these points will agree that essentially they are matters between talent and agency—though some network officials will contend that when an agent muscles in and takes 10% on a package to which he contributes little or nothing, he is patently usurping money that otherwise could have added another good name or another choral group to the program, made the sets a little more lavish or in some other way bettered the quality of the show. It is here, these critics contend, that agents operate "against the public interest" by depriving the public of better programs without contributing anything worthwhile for their fees.

Agents note, however, that there is another side. In addition to the business complexities which they supervise, they work very often "on spec." They may spend months building a program that never sells, but their overhead goes on. Said one:

"The patient may die, but the doctor gets paid. An attorney may lose his case, but he pockets the retainer and collects his fee. The agent must survive on hits—he can't afford misses."

Mindful of the dangers of having a program tied up and out of circulation, the agent in peddling a package to a network may try to set a limit on how much "markup" the network may get in selling it to a sponsor. His idea here is to keep the network from trying to sell it at a prohibitive price which might keep the program off the air indefinitely.

There is a phrase, "Anything's negotiable," that seems to be made to order for the dickering that goes on between agent and network. This exercise can be casual and quick, but often it falls just short of anatomic war. Each side is out to make the best deal possible. Both go for all they can get—the proverbial kitchen sink is lagniappe.

Negotiations may go on for weeks and months. Many a show—*Mama, The Goldbergs, Name That Tune,* to mention a few—was on the air for six months or more before a contract was signed. Some have run a full season and gone off the air before the lawyers finished splitting the last infinitive.

But on the whole the consensus appears to be that in most cases where performance starts before a contract is agreed upon, the eventual contract, or settlement, hews pretty closely to the basic agreement behind the original handshake—or is a reasonably good facsimile thereof.

This need not be especially surprising. The networks deal in the best talent they can get, and the best talent can scarcely afford to be represented by irresponsible agents. Almost without exception, experienced network authorities say they have confidence in the word of the agents with whom they deal. And agents appear equally respectful of those with whom they do business. Said one:

THE FOUNDER

Photo from Quigley Publications

WILLIAM MORRIS SR., who died in 1932, is regarded as the first professional talent agent. He founded the William Morris Agency in 1898.

"There is a high degree—a fantastic degree—of fidelity to commitments in this business. The given word is astoundingly reliable. The word of a network executive or major advertising agency will stand up in a great majority of cases—and in those cases where it doesn't, very often there are genuine misunderstandings rather than direct attempts to evade a commitment."

The same quote, turned around to apply to agents, could be attributed to most network authorities without damage to the views they express. But not quite unanimously. At least one influential executive contended flatly and without reservation that in his book television would be better off if agents, for all their acknowledged contributions, did not exist.

He felt the agent too often is evasive if not deceitful, elusive if not slippery, opportunistic if not predatory. One of his prime complaints: The agent will stall around and hold up the signing of a contract until filming is under way or the first live show is on the air—and then demand more money or additional rights on the threat of yanking the star and walking out.

This critic recognized that the agent often is helpful in the tedious and sometimes tempestuous process of turning an idea or a script into a program. He acknowledged that without the agent the network would have to do its own auditioning, screening, calling and clearing of talent for programs, and, perhaps worse yet, would have to deal directly with artistic, non-businesslike people and risk all sorts of temperamental blow-ups.

Yet he felt the sum of all these prices would not be too great to pay for a tv world without agents—not even the dire risk of having to tell a star face to face that she isn't worth her asking price. He even managed to see a glimmer of hope in the prospect: Most stars probably could not, without demeaning themselves, dicker in their own behalf as extravagantly or as effectively as their agents do. As actress Jessica Tandy once said, in discussing the agent's usefulness: "I could never go out and sell myself."

There are other practices which this and other critics found distasteful. One was that of throwing a pilot film into a regular series and thus sampling public reaction at the expense, or at least partially at the expense, of the regular series' sponsor (although seeing the possibilities of a good series in a single telecast was listed among an agent's better attributes).

Another criticism was aimed at "agents who sign up talent we need after he finds that we need them," and also "the sort of agent who sees a guy get off the train and gets his name on a contract, then sits back and does little or nothing until we try to sign the guy, whereupon the agent is right there to get his 10%." Another target: Agents who sell an option to one producer and then sign the same talent to a firm contract for an opposition program. (MCA was reported to have got into a mix-up like that with Jack Carson during radio's heyday but extricated itself by furnishing the offended buyer with five top-priced shows at its own expense.)

Since "anything's negotiable," the deals that agents make with networks may vary from case to case. But it's a short day when the agent fails to take 10% of something.

On packages, he asks for 10% of the gross cost. Whether he gets 10% of the below-the-line (non-creative) costs is another matter. Some network authorities say they don't pay commission on below-the-line; others say it all depends. One prominent tv agent put it this way:

"The deals have varied, but in the main—speaking from our own experience—we have gotten 10% of the whole package. There have been instances where agents received commissions on the above-the-line and then deferred their commission on the below-the-line, meaning that they got them after the cost of the project had been recouped. But I must say that there have been many variety of arrangements made."

Another agent noted that networks today are looking at budgets much more closely than they used to: "You try to get 10% of the gross, but whether you succeed or not depends on how good a negotiator you are and how badly the network wants what you're offering." At one time office overhead, legal fees, taxes and such items were fair game for commissioning, but this agent pointed out it's harder to get these expenses into the package costs nowadays.

"You don't quibble, you compromise," he said, qualifying for the hair-splitting championship of the week. "So instead of taking $3,000, you settle for $2,132.27."

There is a standard assumption that in setting up a package, an agent gets as many of his own clients into it as possible. Within limits, there is some validity in the assumption, although certainly it is not 100% true in 100% of the cases. Some authorities estimate, however, that on the average package show approximately half of the talent consists of clients of the agent handling the whole package.

Ashley-Steiner is credited with thinking up and doing a considerable amount of work on, as well as getting a fee on, the *Cinderella* spectacular with Julie Andrews on CBS-TV early this year. Yet, Miss Andrews is not an A-S client (she's MCA), nor are Rodgers & Hammerstein (they have no agents), to name just three key figures in the $450,000 to $500,000 production.

This question of whether to give first priority to your own clients is a tricky one for an agent putting a package together. He's apt to find himself damned if he does and damned if he doesn't.

First, he's trying to create as good a show as he can. To do this he needs the best talent he can get. Second (or first, in his clients' minds) he represents talent and in this capacity is obligated to get them jobs that will advance their careers. If he bypasses clients to hire another agent's talent, he becomes the target of the people from whom he derives his martinis and pheasant under glass. So he is a man between two fires.

One agent described the dilemma thus:

"The principal equity for the agent is in getting the package in the first place. The package has got to be good, so you use the best people who are available.

"But you know your own people better than the others. And you have to live with them, too. So if all other things are equal, you use your own clients. But if you need a top-notcher who is not a client of yours, then you go out and sign up for the part—if his agent will let him sign. Usually the other agent is agreeable—unless his client is so big that the other agent decides to

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TALENT AGENT AND CASTING DIRECTOR: THEY TEAM TO KEEP CAMERAS ROLLING

The burgeoning of tv film to cope with the evergrowing demand for network and syndicated programming has created one of the largest employment sources for talent. And here again, the agent, with his stable of talent, is the man constantly on call. Film spokesmen in Hollywood and other production centers estimate that up to 95% of their casting is done through the talent representatives.

A typical week at Hollywood studios will find approximately 75 tv film programs on the production schedules, requiring hundreds of actors, from stars to bit players.

With an eye on the clock that reminds of deadlines for shooting, processing, editing, printing and shipping the finished tv programs, the casting director amasses staggering phone bills in around-the-clock checks with talent agents.

A direction finder for the casting director in her hunt for the agent with the appropriate talent is the *Academy Players Directory*, a fat volume containing, in uniform fifth-page ads, the names and pictures (usually two) of about 4,000 actors and actresses. The listings are alphabetical under general headings for each sex. For actresses, the categories are leading women, ingenues, character players and comediennes; for actors, they are leading men, character players and comedians. In addition, there are sections for boys and girls, orientals and colored performers, bands and specialty acts. With each talent listing is his or her agent's name—the most pencil-marked section of the casting director's *Players Directory*.

Before the agent's talent is bought or sold there is a maze of integral planning that falls to the group of specialists known as casting directors. In Hollywood, casting directors number not more than 75 individuals and perhaps less.

The qualifications of a good casting director, according to a top tv film producer, are (1) the memory of an elephant, which will respond to a character in a script with names of a dozen actors who have capably handled similar parts in the past; (2) the persuasiveness of a salesman, to convince the producer, director, writer and perhaps the talent agent and star, that the suggested player is right for the part; (3) the tact of a diplomat, to agree to a change when further argument would be futile, and (4) the willingness to spend countless hours watching all types of entertainment in a never-ending search for new talent.

One of Hollywood's busiest casting directors is a brisk, affable woman with crisp iron-gray hair and an air of unhurried efficiency: Ruth Burch. The latest edition of the *Academy Players Directory* lists 98 studios producing films for use in theatres or tv or both. Of the 98 studio listings, 37 show the names of their casting directors, some of whom serve in that capacity for more than one studio. Miss Burch's name appears five times, more than any other.

Asked by BROADCASTING to act as spokeswoman for her profession, Miss Burch went directly to the heart of the subject. "The theory of casting a tv show, or any show, for that matter, can be expressed in a single sentence," she said. "It's just a question of getting the right people for the right price at the right time."

If the *Players Directory* fails to turn up a suitable player for a specific role, Miss Burch said that her next recourse would be to agents specializing in that certain type of talent. There are agents, for instance, whose clients are primarily Latins, Britons or Continentals. Consuls of foreign countries in Los Angeles are another source of turning up actors of special national or racial types, she said, and schools and churches may be of help, especially in cases of juveniles. "When you've got a problem like this you just keep on trying one approach after another until one of them pays off."

Problems like that are all in the day's work to Miss Burch. And her day's work is about as much as can be crammed into 24 hours to encompass all of the duties involved in casting about a dozen weekly tv shows plus a number of pilot films and an increasing number of tv commercials, not to mention three theatres (in San Francisco, Phoenix and Hinsdale, Ill.) and an occasional theatrical motion picture. At a very rough estimate supplied by an associate where she refused even to try such a division, 20% of her time goes for casting leads for pilots, another 20% or a little more for tv commercials and most of the rest for casting supporting players for the weekly installments of the various series.

Her day is apt to start before 7 a.m. with an hour of script reading before she gets out of bed. Days or weeks before, when the producer had decided to make a pilot film for a series, she'd been called in and given a description of the story line and the characters and had begun to think about actors for the leading parts. Now, with the script before her, she reviews and perhaps revises her original thoughts in preparation for the next step in the casting process—a conference with the producer, director and writer to "talk out" each character until they agree on what kind of a person he is and what motivates his actions.

"This is extremely important," Miss Burch declares. "If we agree on the character it won't be too hard to agree on the actor."

By the end of the conference she has a mental list of actors who would be acceptable for each major part in the new series. Now it's a matter of checking availabilities and discussing the parts with the actors and their agents, a process in which the original list of possibilities shrinks appreciably. "Normally, I begin with about 20 people for each leading part, although the number has been as high as 50," she says, "and I wind up with from five to 10 that I want to have read for the producer and director.

"From this point the decisions are up to them," Miss Burch continues. "If they agree on the individual they want for the part, my work is done except for cleaning up the business details with the agent. If they don't agree—well, I just keep trying until they do.

With the leads set, she begins casting the make his own package out of him."

There are some agents who will go to extravagant lengths to create spots for their own clients, but the consensus even among critics is that the practice is not alarmingly epidemic. The agent who, as one said, "would rewrite a script calling for a two-headed midget, in order to use a client who happened to stand eight feet tall and have three heads," would seem to be the exception, though some such are said to exist.

In time, talent buyers gradually develop an affinity for some agents and a cold shoulder for others. They learn that some give thought to the buyer's needs before making a pitch, while others will pitch anything. They discover which agents consistently come up with good ideas and which ones have weak batting averages and weak clients. Through this process of trial and error, many buyers reach a point where they will consider anything submitted by some agents and will look at nothing coming from others.

For all the slings and arrows they have taken over the years—perhaps *because* of them—talent agents are a widely regulated group. They must, of course, take out state licenses as employment agencies, and in some areas there are separate licenses for agents and for employment agencies, though they can get both for the price of the most expensive. Then they must get franchises from the talent unions in the fields they wish to work—American Federation of Television & Radio Artists, American Guild of Variety Artists, Screen Directors Guild of America, Screen Actors Guild, Actors Equity, Screen Writers Guild and Writers Guild of America. And the unions have a lot of rules to protect their members from any agent who might tend to become greedy.

For one thing, the unions generally set the maximum commission allowable (10% except in the case of Equity, which has a 5% maximum), and in most cases also restrict the length of original contract between member and agent to three years.

They spell out what the agent must and may not do, and at least one (AFTRA) specifies who may *not* be an agent (generally, anyone who is in the advertising agency business, owns or controls any radio or tv station or network, acts as an artists' bureau, is a producer, employer or independent contractor in the radio, tv, transcription or phonograph records fields, or owns more than 10% of any company engaged in any of these activities, except that by meeting certain conditions he may produce tv or radio package shows or represent producers of packages). Some contracts (AFTRA's and AGVA's, for example) even bind the agent to tell the truth ("to the artist").

AFTRA also provides a three-way ban on

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other characters. This is less demanding, but even for bit parts she prefers to engage actors who are above the minimum-scale level. "The least important walk-on bit, if not done right, can drop the level of the whole production," she declares.

The talent budget for a half-hour filmed tv program is about $6,500 on the average, including stars or lead players, or about one-fifth of the overall production cost of $30,000 to $35,000. In films, sets and overhead are more expensive than in live tv productions. "Using that one-fifth as a rule of thumb, I more or less set my own talent budget for the shows I cast," she says, "and there's surprisingly little variance from show to show."

The star or stars of a tv series may also be involved in its production and compensated on a percentage of profits or of gross revenue from the sale of the programs. If not, they will be contracted for at a figure of so much per film for so many films, normally set in multiples of 13. Supporting players for any individual episode of a series are usually engaged on a one-day or three-day basis, three days being the usual shooting time for a half-hour filmed program. Extras are hired for one day and the schedule is arranged so that all scenes in which any one of them appears will be shot during a single day. Minimum scale of the Screen Actors Guild, to which actors appearing in tv films must belong, is $80 a day, $200 for three days or $285 for a week.

Like the stars of a series, casting directors negotiate their terms of payment with the producers for a series but on a per-program basis, which in Miss Burch's case may be as low as $50 a show or as high as $250. Normally, the same fee applies to the pilot film as to the rest of the series, she says, although if she is required to get a star for the pilot there would probably be an extra fee for this service.

Miss Burch said it is practically impossible to estimate time needed to cast an average tv program "because there's no such thing as an average program." Also, she noted that casting one show is not an isolated activity; that in talking to an agent about using one of his clients on one program she may agree to audition another actor he handles for another show; that casting of any show is apt to be a matter of minutes spent in a number of hours or hours in a number of days rather than a concise time package.

Casting for television is divided about 50-50 between independent casting directors like herself and the casting departments of the tv networks and the major motion picture studios which also make tv films, she estimated.

In casting a tv show, Miss Burch makes every effort to cast characters rather than types. But for commercials, the reverse is true. Here she begins with a session with the advertising agency in which she studies the story board and is instructed as to the type of people that are desired: the young suburban housewife, the grand dame, the freckle-faced boy, etc.

"Agencies always want readings for the commercial parts, even if they're only one line, so I try to have six or seven people read each one, especially if it's a young feminine part. For male roles, numbers aren't so important and if I have one actor I think is right, I can usually get him accepted without having to supply others for a competitive reading."

Scale for actors employed on commercials varies with the type of commercial, spot or program, and with the number of cities in which it is to be used. Minimum for spot commercials done on camera is $70 each for 13 weeks use in 1-5 cities, with $35 for each 13-week renewal; $105 each for 13 weeks for use in 6-20 cities and $140 each 13 weeks use in more than 20 cities. For program commercials, the 1-5-city fee is $105 each 13 weeks; $140 for the same time for 6-20 cities and $70 for single use in more than 20 cities, with $50 for each individual re-use.

Miss Burch's office day begins at 9 a.m., usually at her main office at the Hal Roach Studios (she casts most of the tv shows produced there), from which she travels to her other offices, at Goldwyn, General Service and Motion Picture Center, to confer with associates headquartered there. Before she gets away at 7 p.m. (seldom earlier although frequently later) she will have held two or more conferences with producers about scripts, made plans for meetings and readings, called actors for interviews and readings, held interviews and attended readings, made deals with agents for the people set for parts, talked to actors, writers and advertising agency executives, agreed to talk to people just arrived in Hollywood from New York (or possibly London or Paris or Rome), etc.

On Tuesdays, Miss Burch holds "open interviews" for new talent. Evenings are also devoted to talent hunting at the theatre, at the movies, at productions staged by drama clubs, dramatic schools and little theatre groups, or at home watching tv. And her day will probably end, about midnight, as it began, with a session of reading scripts.

TALENT BUYER, TALENT SELLER *in daily contact, discussing available talent and tv show needs, are Miss Burch and Robert Oakley. Actors' agent Oakley is a former actor himself, who started in the agent business with Bing Crosby's brother, Everett. When that agency was dissolved, he joined Famous Artists, and later worked for KTTV (TV) and was an associate producer for NBC in Hollywood. He opened his own agency recently.*

KEMP clicks on

The Bill Kemp Show

Here's another helping of **high-powered** showmanship and salesmanship on American Radio.

Here's Bill Kemp — popular comedian, of radio and stage fame—with a brand-new hour of **live** fun and music. The Monday-through-Friday Bill Kemp Show is packed with plenty of currently popular music, and spotlights top vocalist Peter Hanley **(live),** songstress Betty Holt **(live),** The Upbeats **(live),** Neal Hefti's orchestra **(live)** and announcer George Ansbro **(live).**

This is entertainment that's geared to do high-powered selling to nighttime radio's youngest family audience. It's **live** radio. It's fun radio. It's American Radio.

American Radio!

adds a nighttime music-and-fun session to American's all-new, all-**live** line-up, weekdays, 8 to 8:55 pm

the live one is

AMERICAN
BROADCASTING
NETWORK

double commissioning and, along with the AGVA contract, stipulates that an agent may take no commission at all from members when they perform for minimum scale. For instance: The SAG minimum is $80 a day, but the agent is allowed to deduct $8, leaving the minimum-scale SAG member with $72 for his day's work. AFTRA and AGVA contracts won't allow this; unless the agent is able to get their members more than scale, he gets no commission.

Various union rules also provide that if an agent's client goes without work for 91 days he may fire his agent, and vice versa. With AFTRA and SAG, the specified minimum is 15 days of work out of 91. But the two unions have somewhat different versions of what constitutes a day's work in television and radio. AFTRA stipulates that each radio broadcast, live or transcribed, is equal to one day's work but rebroadcasts and rehearsal time don't count. Each tv broadcast amounts to 2½ days' work, but here rehearsal time is included (except that each rehearsal day beyond three stretches out the 91-day period by that much). During June, July and August each radio broadcast counts as 1½ days instead of 1, and each telecast becomes 3¾ days instead of 2½. Each master phonograph record is a day's work, year around.

SAG goes along generally with the AFTRA definition of what is work in radio and the record business but has a lower opinion of television work, where a telecast counts as only two days' employment. However, if rehearsals stretch out past two days, each day counts as an extra half-day. Unlike AFTRA, SAG puts no premium on summertime work.

With AGVA clients, an agent has to work faster. Here he has only 90 days, not 91, in which to see that the client gets a minimum amount of work. And the minimum is not 15 days but five weeks. The standard AGVA contract describes "an appearance" in television as a full week's work, with certain qualifications, but apparently does not regard radio as recognizable work at all. For an AGVA member, a tv appearance is a week's work provided (1) that the pay is the same as for a week's work in the variety field, and (2) that the agent is the artist's exclusive representative in tv. If the client's tv pay is less than he would get for a week in the variety field, the time-worked credit is scaled down proportionately.

Aside from the various talent unions with which they deal, agents have clubs of their own, designed to protect their own interests. One such is the Artists' Managers Guild, formed in Hollywood in 1936 when unions were becoming active in the entertainment field and the agents felt they needed an equal footing. AMG, which has 65 to 70 members out of perhaps 125 agencies active

STORY CONTINUED ON PAGE 56

22 AGENTS AND THEIR STABLES

One of the most carefully guarded secrets of most major talent agents is their complete list of active clients.

For whatever reason—protection against piracy and maintenance of better control over casting are among reasons that have been advanced—a majority of leading agents have a firm policy against releasing lists for publication.

Despite this urgent secrecy, BROADCASTING presents in these pages what is possibly the most complete list of clients, by agent, that has been published in recent years.

The compilation does not pretend to cover all agents active in television and radio, nor even all of the most active. Nor, in most cases, are the lists complete for the individual agents.

The information was compiled from many sources. In a few cases, lists were supplied by agents themselves. But that number was small. In most cases the rosters came piecemeal from a number of authorities whose business it is to keep up to date on who is whose client.

By no means all of this information is up to date, but every effort was made to make it as current as possible and at the same time to reconcile conflicting claims—of which many occurred—between various lists.

In the tabulations which follow, many artists will be shown as clients of two or more agents. In many instances they are, because many have different agents for different fields, but in other instances are on two or more lists simply because those agents have, at one time or another and to one person or another in the recent past, held themselves out as the representative of the talent involved. Additionally, in some cases an agent's list will include clients he is handling for another agent who operates primarily in another area.

Insofar as was possible, non-performers have been classified with their individual talent specialties in parentheses.

ASHLEY-STEINER

MEN

Peter Arnell
Bil Baird
John Barrymore Jr.
Herb Brodkin
(producer)
Yul Brynner
Hume Cronyn
Dick Haymes
Robert Q. Lewis
Sidney Lumet
(director)
Irving Mansfield
(producer)
Albert McCleery
(producer)
Worthington Miner
(producer)
Cameron Mitchell
Jules Munshin
Ralph Nelson
(producer-director)
Bert Parks
Reginald Rose
(writer)
George Sanders
Rod Serling
(writer)
Herb Shriner
Walter Slezak
Peter Ustinov
(writer-actor)
Mike Wallace

WOMEN

Cora Baird
Gertrude Berg
Jayne Mansfield
Jessica Tandy

BAUM-NEWBORN

MEN

Don Ameche
Martin Balsam
Gene Barry
Royal Beal
Ed Binns
Richard Boone
Lloyd Bridges
Raymond Burr
Red Buttons
Richard Carlson
Renzo Cesana
Fred Clark
Staats Cotsworth
Brian Donlevy
Richard Egan
J. C. Flippen
Paul Ford
Eduard Franz
Reginald Gardner
Jack Haley
William Harrigan
Buster Keaton
Brian Keith
Dennis King
Harvey Lembeck
Noel Leslie
Walter Matthau
Victor McLaglen
Ricardo Montalban
Sal Mineo
Wayne Morris
Arnold Moss
Jules Munshin
Gene Nelson
Paul Reed
Harry Richman
Gilbert Roland
Mark Rydell
Paul Stewart
Robert Weede
Ronnie Welsh
Robert Young

WOMEN

Janet Blair
Geraldine Brooks
Vanessa Brown
Janis Carter
Augusta Dabney
Hope Emerson
Lisa Ferraday
Constance Ford
Beverly Garland
Virginia Gibson
Paulette Goddard
Charlotte Greenwood
Susan Johnson
Katy Jurado
June Lockhart
Sarah Marshall
Osa Massen
Claudia Morgan
Maureen O'Sullivan
Gena Rowlands
Martha Scott
Sylvia Sidney
Benay Venuta

YOUNG & RUBICAM, INC.

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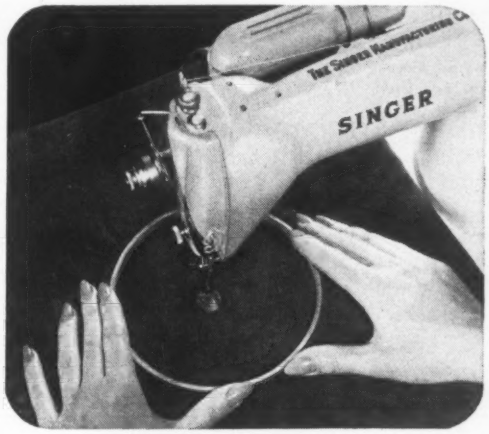
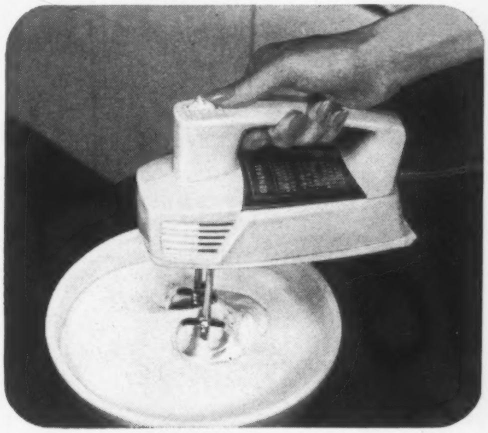
LONDON · MEXICO CITY · FRANKFURT · SAN JUAN · CARACAS

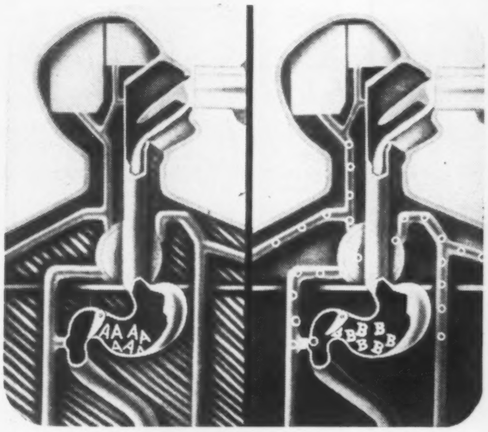


DARN IT



BEAT IT

PUSH IT



WATCH IT

Fads in television may come and go, but one principle always remains true: if you add "action" to "sight and sound" you get unusual results.

Knowing how to achieve this extra dimension of *demonstration* calls for a knowledge of the product you want to sell, the people you want to reach—and an understanding of what television as a medium will and can do.

TALENT AGENTS

BRISCOE, GOLDSMITH & ARTHUR

MEN

John Akar
Tom Amoury
William Ball
Harry Bannister
Henry Bechman
George Boskovec
Donald Buka
Hal Burdick
Louis Camuti
Alan Coates
Frank Conroy
Stephan Courtleigh
Peter Craig
Bill Daniels
Tom Ellis
Richard Franchot
Tarry Green
John Heath
Gerald Hiken
Eddie Hilgemeier
Stephen Joyce
Ian Keith
David King-wood
Mark Lenard
Michael Lipton
Jack McKelvey
Douglas Montgomery
Herbert Nelson
Albert Ottenhemier
Leo Penn
William Post Jr.
John Ramondetta
Lester Rawlins
Ted Roberts
Guy Spaull
Frederick Tozere
Arthur Treacher
Stuart Vaughan (director)
Joseph Warren
O. Z. Whitehead
John Williams

WOMEN

Winifred Aimslee
Carol Ann Beery
Ruth Chatterton
Chevi Colton
Valerie Cossart
Joan Croyden
Olive Deering
Sandy Dennis
Patricia Fay
Florida Friebus
Libby Holman
Averil Logan
Monica Lovett
Elspeth March
Ruth Matteson
Anne Meacham
Beryl Moore
Miriam Phillips
Zalya Talma
Leora Thatcher
Astrid Welsrud
Dorothy Whitney

JANE DEACY

MEN

Paul Barnes (scenic designer)
Fred Beir
Crahan Benton
George Grizzard
Clu Gulager
Bill Gunn
Larry Hagman
Clint Kimbrough
Gerald O'Loughan
Ben Piazza
Logan Ramsey
Cliff Robertson

WOMEN

Joan Chandler
Dorothy Hammond
Alice Ghostley
Jo Anna March
Linda March
Jane McArthur
Kathleen Murray
Joanna Visher

NAT DEBIN

MEN

Tom Aherne
Robert Cass
Chet Leaming
Cliff Norton
Wood Romoff
Joseph Ruskin
Oggie Small
Archie Smith
Leonard Smith
Norwood Smith

WOMEN

Stacey Graham
Joan Harvey
Dorothy Love
Sylvia Stone
Susan Willis

CARL EASTMAN

MEN

Alan Anthony
Nelson Case
Ernest Chappell
Bob Collier
Allyn Edwards
Mike Fitzmorris
Carl Frank
Al Hodge
Carl King
Joe O'Brien
Bob Pfieffer
Tod Russell
Ward Wilson

WOMEN

Joan Alexander
Betty Brewer
Lisa Charell
Julie Conway
Vivian Farrar
Joyce Gordon
June Graham
Ruth Jackson
Helen Lewis
Gloria Louis
Gloria Okin

FAMOUS ARTISTS

MEN

Philip Abbott
Eddie Albert
Dana Andrews
Edward Andrews
Orson Bean
Jacques Bergerac
Jim Brown
Red Buttons
Rory Calhoun
Rod Cameron
Sidney Chaplin
Ken Clark
Lee J. Cobb
William Conrad
Bill Cord
Hume Cronyn
Helmut Dantine
John Derek
Bradford Dillman
Don Durant
David Farrar
Frank Faylen
Errol Flynn
William Gargan
Vittorio Gassman
Farley Granger
Earl Halliman
Sterling Hayden
Van Heflin
Dean Jagger
Rick Jason
Van Johnson
Arthur Kennedy
William Lundigan
Joe Mantell
Dewey Martin
James Mason
Darren McGavin
Biff McGuire
David Niven
Tommy Noonan
Donald O'Connor
Michael O'Shea
Jack Palance
Fess Parker
Michael Pate
Anthony Quayle
George Raft
Claude Rains
Jeff Richards
Cyril Ritchard
Cliff Robertson
Gustavo Rojo
William Shatner
Henry Silva
John Smith
Rod Steiger
Gil Stratton Jr.
Tony Taylor
Geoffrey Toone
Tom Tryon

WOMEN

Julia Adams
Judith Anderson
Heather Angel
Lauren Bacall
Joan Bennett
Julie Bishop
Ann Blyth
Joan Caulfield
Jeanne Crain
Audrey Dalton
Jane Darwell
Carole Eden
Rhonda Fleming
Nina Foch
Gloria Grahame
Barbara Gray
Jane Greer
Gladys Holland
Betty Hutton
Judi Jordan
Betty Lou Keim
Joi Lansing
Julie London
Betty Lynn
Diana Lynn
Margo
Gloria Marshall
Dorothy McGuire
Dolores Michaels
Liliane Montevechi
Merle Oberon
Maureen O'Hara
Janis Paige
Elizabeth Patterson
Marisa Pavan
Jane Powell
Julie Reding
Thelma Ritter
Ginger Rogers
Ruth Roman
Hillevi Rombin
Pippa Scott
Ann Sheridan
Lois Smith
Barbara Stanwyck
Jessica Tandy
Kay Thompson
Claire Trevor
Mamie Van Doren
Vera-Ellen
Barbara Wilson
Marie Wilson
Patrice Wymore

GENERAL ARTISTS CORP.

MEN

Russell Arms
Alan Carney
Perry Como
Leo de Lyon
Frank Faylen
Jerry Hausney
Tim Herbert
Frankie Laine
Gil Lamb
Julius La Rosa
Broc Peters
Johnny Ray
Lanny Ross

WOMEN

Jean Carroll
Mindy Carson
Beverly Dennis
Frances Langford
Peggy Lee
Bunny Lewbell
Monica Lewis
Denise Lor
Lynn Loring
Beverly Lunsford
Patti Page
Lillian Roth

when WABC-TV gave NEW YORK CITY the SHOCK treatment

RATINGS	*vaulted*	**619%**	**to 11.5**
AUDIENCE SHARE	*catapulted*	**309%**	**to 38.9**
SETS IN USE	*spiralled*	**682%**	**to 29.6**

. . . and WABC-TV rocketed from fifth to first place in the time period for the first time!

It has often been said that New Yorkers have "seen everything" . . . but WABC-TV proved it isn't so, at least as far as television is concerned! They were rooted to the edge of their living room chairs until 12:45 A.M. that Thursday night to see the original* **"FRANKENSTEIN"** *. . . one of WABC-TV's 52 great first run* **"SHOCK"** *hair-raisers!*

YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

*OCT. 3
SOURCE: A.R.B. and Trendex

SCREEN GEMS

NEW YORK • DETROIT • CHICAGO • *Television Subsidiary of Columbia Pictures* • HOLLYWOOD • NEW ORLEANS

TALENT AGENTS

BRISCOE, GOLDSMITH & ARTHUR

MEN

John Akar
Tom Amoury
William Ball
Harry Bannister
Henry Bechman
George Boskovec
Donald Buka
Hal Burdick
Louis Camuti
Alan Coates
Frank Conroy
Stephan Courtleigh
Peter Craig
Bill Daniels
Tom Ellis
Richard Franchot
Tarry Green
John Heath
Gerald Hiken
Eddie Hilgemeier
Stephen Joyce
Ian Keith
David King-wood
Mark Lenard
Michael Lipton
Jack McKelvey
Douglas Montgomery
Herbert Nelson
Albert Ottenhemier
Leo Penn
William Post Jr.
John Ramondetta
Lester Rawlins
Ted Roberts
Guy Spaull
Frederick Tozere
Arthur Treacher
Stuart Vaughan
(director)
Joseph Warren
O. Z. Whitehead
John Williams

WOMEN

Winifred Aimslee
Carol Ann Beery
Ruth Chatterton
Chevi Colton
Valerie Cossart
Joan Croyden
Olive Deering
Sandy Dennis
Patricia Fay
Florida Friebus
Libby Holman
Averil Logan
Monica Lovett
Elspeth March
Ruth Matteson
Anne Meacham
Beryl Moore
Miriam Phillips
Zalya Talma
Leora Thatcher
Astrid Welsrud
Dorothy Whitney

JANE DEACY

MEN

Paul Barnes
(scenic designer)
Fred Beir
Crahan Benton
George Grizzard
Clu Gulager
Bill Gunn
Larry Hagman
Clint Kimbrough
Gerald O'Loughan
Ben Piazza
Logan Ramsey
Cliff Robertson

WOMEN

Joan Chandler
Dorothy Hammond
Alice Ghostley
Jo Anna March
Linda March
Jane McArthur
Kathleen Murray
Joanna Visher

NAT DEBIN

MEN

Tom Aherne
Robert Cass
Chet Leaming
Cliff Norton
Wood Romoff
Joseph Ruskin
Oggie Small
Archie Smith
Leonard Smith
Norwood Smith

WOMEN

Stacey Graham
Joan Harvey
Dorothy Love
Sylvia Stone
Susan Willis

CARL EASTMAN

MEN

Alan Anthony
Nelson Case
Ernest Chappell
Bob Collier
Allyn Edwards
Mike Fitzmorris
Carl Frank
Al Hodge
Carl King
Joe O'Brien
Bob Pfieffer
Tod Russell
Ward Wilson

WOMEN

Joan Alexander
Betty Brewer
Lisa Charell
Julie Conway
Vivian Farrar
Joyce Gordon
June Graham
Ruth Jackson
Helen Lewis
Gloria Louis
Gloria Okin

FAMOUS ARTISTS

MEN

Philip Abbott
Eddie Albert
Dana Andrews
Edward Andrews
Orson Bean
Jacques Bergerac
Jim Brown
Red Buttons
Rory Calhoun
Rod Cameron
Sidney Chaplin
Ken Clark
Lee J. Cobb
William Conrad
Bill Cord
Hume Cronyn
Helmut Dantine
John Derek
Bradford Dillman
Don Durant
David Farrar
Frank Faylen
Errol Flynn
William Gargan
Vittorio Gassman
Farley Granger
Earl Halliman
Sterling Hayden
Van Heflin
Dean Jagger
Rick Jason
Van Johnson
Arthur Kennedy
William Lundigan
Joe Mantell
Dewey Martin
James Mason
Darren McGavin
Biff McGuire
David Niven
Tommy Noonan
Donald O'Connor
Michael O'Shea
Jack Palance
Fess Parker
Michael Pate
Anthony Quayle
George Raft
Claude Rains
Jeff Richards
Cyril Ritchard
Cliff Robertson
Gustavo Rojo
William Shatner
Henry Silva
John Smith
Rod Steiger
Gil Stratton Jr.
Tony Taylor
Geoffrey Toone
Tom Tryon

WOMEN

Julia Adams
Judith Anderson
Heather Angel
Lauren Bacall
Joan Bennett
Julie Bishop
Ann Blyth
Joan Caulfield
Jeanne Crain
Audrey Dalton
Jane Darwell
Carole Eden
Rhonda Fleming
Nina Foch
Gloria Grahame
Barbara Gray
Jane Greer
Gladys Holland
Betty Hutton
Judi Jordan
Betty Lou Keim
Joi Lansing
Julie London
Betty Lynn
Diana Lynn
Margo
Gloria Marshall
Dorothy McGuire
Dolores Michaels
Liliane Montevechi
Merle Oberon
Maureen O'Hara
Janis Paige
Elizabeth Patterson
Marisa Pavan
Jane Powell
Julie Reding
Thelma Ritter
Ginger Rogers
Ruth Roman
Hillevi Rombin
Pippa Scott
Ann Sheridan
Lois Smith
Barbara Stanwyck
Jessica Tandy
Kay Thompson
Claire Trevor
Mamie Van Doren
Vera-Ellen
Barbara Wilson
Marie Wilson
Patrice Wymore

GENERAL ARTISTS CORP.

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Call or wire

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SCREEN GEMS

NEW YORK • DETROIT • CHICAGO • *Television Subsidiary of Columbia Pictures* • HOLLYWOOD • NEW ORLEANS

TALENT AGENTS

MILTON GOLDMAN AGENCY

MEN

John Abbott
Casey Adams
Max Adrian
Alvin Ailey
Cleveland Amory (writer)
Edward Andrews
James Arenton
Richard Arlen
Sig Arno
Fredrick Ashton (choreographer)
Leon Askin
Richard Attenborough
Alan Baxter
Cecil Beaton (costume designer)
Bruce Bennett
Jacques Bergerac
Richard Boone
Neville Brand
Peter Branden
Don Briggs
David Burns
Raymond Burr
Mickey Calin
Frank Campanella
Richard Carlyle
Morris Carnovsky
John Carradine
Eduardo Cianelli
Hans Conreid
Richard Coogan
Philip Coolidge
Jerome Cowan
Leon Danelian
Henry Daniell
Thayer David
Brian Donlevy
Tom Drake
Michael Ebert
Lehman Engel (conductor)
Richard Erdman
Walter Fitzgerald
Bramwell Fletcher
Lawrence Fletcher
Dick Foran
Wallace Ford
Preston Foster
Frederic Franklin
Bert Freed
Reginald Gardner
Stuart Germain
Don Gordon
Farley Granger
Will Gregory
Neil Hamilton
Sir Cedric Hardwicke
Rory Harrity
Tom Hatcher
Jack Hawkins
Gordon Heath
Louis Hector
William Hickey
Darryl Hickman
Halliwell Hobbes
John Holland
Trevor Howard
Barnard Hughes
Rex Ingram
Jackie Kelk
John Kellogg
Leonid Kinsky
David Knight
Fernando Lamas
Harry Landers
Basil Langton (director)
Wilfred Lawson
Francis Lederer
William Lewis
Howard Lindsay
Charles Lisanby (designer)
John Litel
Jack Lord
Eugene Loring (choreographer)
Peter Lorre
John Lupton
Jeffrey Lynn
Ray MacDonnell
Barton MacLane
Arthur Malet
Jack Manning
Joe Mantell
Raymond Massey
Kerwin Matthews
Gerry Matthews
Scott McKay
James Millhallin
Henry Morgan
Zero Mostel
Daniel Nagrin
Leslie Nielsen
David Nillo (choreographer)
Warren Oates
Rex O'Malley
Franklin Pangborn
Nigel Patrick
William Pitkin (scenic designer)
Don Porter
Judson Pratt
Gerald Price
Vincent Price
William Prince
Anthony Quayle
Ellis Rabb
Ron Randell
Basil Rathbone
Philip Reed
Hugh Reilly
Cyril Ritchard
Kevin Scott
William Shatner
Frank Silvera
Rob Simms
Zachary Solov (choreographer)
Warren Stevens
Richard Striker
Cliff Tatum
Kenneth Tobey
Richard Todd
Bill Travers
William Traylor
Peter Walker
Douglas Watson
Donald Wolfit
Tommy White
Wilfred Hyde White

WOMEN

Elisabeth Bergner
Edna Best
Patricia Bosworth
Sallie Brophy
Jean Byron
Corinne Calvet
Ilka Chase
Ellen Christopher
Norma Connolly
Norma Crane
Peggy Cummins
Audrey Dalton
Isobel Elsom
Judith Evelyn
Peggy Feury
Mary Foskett
Frances Fuller
Magda Gabor
Betty Garde
Priscilla Gillette
Hermione Gingold
Daryl Grimes
Sara Haden
Signe Hasso
Robinson Hayes
Marcia Henderson
Marsha Hunt
Frieda Inescort
Patricia Jessel
Margaret Johnston
Nora Kaye
Anne Kimbell
Phyllis Kirk
Hedy Lamarr
Cristyne Lawson
Eva LeGallienne
Eugenie Leontovich
Loretta Leverser
Aline MacMahon
Luba Malina
Mary Alice Moore
Robin Morgan
Pat Morrison
Anna Neagle
Perlita Neilsen
Margaret O'Brien
Gloria Rand
Florence Reed
Diana Rivers
Gail Russell
Peggy Ryan
Dorothy Sarnoff
Mary Scott
Cornelia Otis Skinner
Brett Somers
Helen Stenborg
Dorothy Stickney
Dolores Sutton
Nita Talbot
Helen Tamiris
Marrian Walters
Lucille Watson
Margaret Webster
Rebecca West
Joan Wetmore
Christine White
June White
Mary Wickes
Nancy Wickmire
Marian Winters
Blanche Yurka

MARTIN GOODMAN PRODUCTIONS

MEN

Bill Cullen
Hugh Downs
Jack Haskell
Merrill Heater
Henry Hull
Mert Koplin (producer)
Dick Stark
Jonathan Winters
Donald Woods

WOMEN

Carol Burnett
Arlene Francis
Bess Myerson

JEFF HUNTER

MEN

Frank Albertson
Philip Bourneuf
Rochard Derr
Perry Fiske
Bramwell Fletcher
Lee Goodman
Steven Hill
Richard Hylton
Richard Jaeckel
Charles Nolte
Everett Sloane
Arthur Storch
Joseph Sweeney
Franchot Tone
Douglas Watson

WOMEN

Annabella
Barbara Ashley
Jocelyn Brando
Sally Brophy
Nancy Coleman
Constance Dowling
Doris Dowling
June Duprez
Margery Gray
Ann Jackson
Anne Pearson
Beatrice Pearson
Eugenia Rawls
Frances Reid
Romula Robb
Gena Rowlands
Mary Sinclair
Dorothy Stickney
Jo Van Fleet
Chris White

HARRIET KAPLAN-LILY VEIDT INC.

MEN

Sidney Armus
George Baxt
John C. Betcher
Larry Blyden
Francis Compton
Peter Cookson
Ward Costello
Jon Cypher
Douglas Dick
Dino Di Luca
Alfred Drake
Bobby Driscoll
Dan Frazer
Mickey Freeman
Robert Gist
Allan Hale Jr.
Russell Hardy
Arthur Hill
Laurence Hugo
Bill Hurst
Richard Jaeckel
Leon Janney
Victor Jory
Henry Kane
Don Keefer
Jerome Kilty
Robert Lansing
Sam Levine
James Lipton
Don Manckiewicz
Roddy McDowell
Richard Morse
Douglas Fletcher Rodgers
Walter Rooney
Edmon Ryan
Gene Saks
Alexander Scourby
Karel Stepanek
Rooden Streeter
Robert Webber

WOMEN

Freda Altman
Zobra Alton
Madeleine Carroll
Joan Diener
Glenda Farrell
Nina Foch
Betty Garde
Louella Gear
Bonita Granville
Dolly Haas
Susan Harrison
Irene Hervey
Ann Hillary
Freda Holloway
Dorrit Kelton
Hope Lange
Angela Lansbury
Sondra Lee
Brenda Lewis
Beatrice Lillie
Viveca Lindfors
Doris Lloyd
Nan McFarland
Augusta Merighi
Meg Mundy
Hildy Parks
Louise Platt
Virginia Radcliffe
Gail Robbins
Joanna Roos
Peggy Rowles
Ann Sargeant
Sylvia Sidney
Betty Sinclair
Eva Soreni
Marianne Stewart
Beatrice Straight
Paula Truman
Janet Ward

when KRON-TV gave SAN FRANCISCO the SHOCK treatment

RATINGS	*boomed*	**807%**	***to 24.5***
AUDIENCE SHARE	*zoomed*	**267%**	***to 61.3***
SETS IN USE	*bloomed*	**147%**	***to 40.0***

Everyone stayed up that Thursday, and KRON-TV's ratings leaped up when it premiered the first of its 52 first run "Shock" features . . . the original* **"FRANKENSTEIN"!**

The rating history, on all channels, for the 10:30 to midnight time period was completely re-written . . . and KRON-TV ***jumped to first place by a wide margin!***

YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

SCREEN GEMS

NEW YORK • DETROIT • CHICAGO • *Television Subsidiary of Columbia Pictures* • HOLLYWOOD • NEW ORLEANS

---

*OCT. 3
SOURCE: A.R.B. and Trendex

TALENT AGENTS

OLGA LEE-STEPHEN DRAPER AGENCY

MEN

Frank Aletter
Romney Brent
Alexander Clark
Paul Crabtree
(director)
James Daly
Felix Deebank
Donald Hastings
John Irving
Arch Johnson
Richard Kiley
Charles Korvin
Donald May
John Marley
Pat McVey
Frank Milan
John Perkins
James Pritchett
Anthony Quinn
Richard Shepard
Alan Sklar
Jamey Smith
Guy Sorrell
George Wallace
David White

WOMEN

Judith Anderson
Dolores Del Rio
Pat England
Jan Ferrand
Mary Finney
Eva Gabor
Joan Hotchkiss
Abigail Kellogg
Jessie Royce Landis
Bryarly Lee
Nancy Marchand
Janice Mars
Enid Markey
Mary Michael
Rosemary Murphy
Una O'Connor
Geraldine Page
Sally Pierce
Rosemary Rice
Natalie Schaefer
Sasha Von Scherler
Callin Wilcox
Nina Wilcox

LESTER LEWIS ASSOC.

MEN

Johnny Andres
Gil Christy
Walter Kiernan
Leonard Lyons
(columnist)
Bill Malone
Lan O'Kun
Bud Palmer
Jean Sullivan
Horace Sutton
Bob Williams

WOMEN

Betty Alexander
Millette Alexander
Gloria Case
Lynn Dollar
Virginia Graham
Judy Johnson
Kit Kinne
Shari Lewis
Sylvia Lyons
Mary Margaret McBride
Caroline O'Connor
Sarah Palfrey
Maria Tallchief
Harriet Van Horne
Mary Kay Wells
Patricia Wheel

MCA

MEN

Mort Abrahams
(producer)
Charles Aidman
Mario Alcalde
Robert Alda
Richard Allen
Morey Amsterdam
Joseph Anthony
(director and actor)
Charlie Applewhite
Jean Pierre Aumont
Phil Baker
Harry Belafonte
Edgar Bergen
Charles Bickford
Theodore Bikel
Ward Bond
Victor Borge
John Boruff
Jack Buchanan
Jack Carson
Jack Carter
Russell Collins
Ben Cooper
Wendell Corey
Joseph Cotten
Robert Cummings
Dennis Day
William Demarest
Brandon DeWilde
George DeWitt
Billy DeWolfe
Stephen Douglass
Nelson Eddy
John Ericson
Robert Flemyng
Henry Fonda
Tennessee Ernie Ford
John Forsythe
Bob Fosse
(choreographer)
William Gargan
Jimmy Gavin
Ben Gazzara
Mike Gazzo
(writer)
Lorne Greene
Richard Greene
James Gregory
Merv Griffin
Clay Hall
Peter Hanley
Don Hamner
Jeff Harris
Rex Harrison
Paul Hartman
Hurd Hatfield
Dick Haymes
Van Heflin
Charlton Heston
Steve Hill
Pat Hingle
Stanley Holloway
Tim Hovey
Sonny James
Johnny Johnston
Henry Jones
Boris Karloff
Kurt Kasnar
John Kerr
Alan King
Jack Klugman
Paul Langton
Steve Lawrence
Jerry Lester
Liberace
Gene Lyons
Fred MacMurray
Gordon MacRae
Gary Merrill
Jackie Miles
Ray Milland
George Montgomery
Don Morrow
Conrad Nagel
Paul Newman
Lloyd Nolan
Russell Nype
Edmond O'Brien
Dan O'Hearlihy
Dennis O'Keefe
Jack Paar
John Payne
Tony Perkins
Nehemiah Persoff
Tyrone Power
Cameron Prud'homme
Carl Ravazza
Ronald Reagan
William Redfield
Michael Redgrave
Liam Redmond
Mark Richman
Martin Ritt
(director)
Fred Robbins
Albert Salmi
Tommy Sands
Milton Selzer
Jacques Sernas
Zachary Scott
Everett Sloane
Robert Sterling
Jimmy Stewart
Dean Stockwell
Rip Torn
Paul Tripp
Harry Von Zell
Michael Wager
Robert Wagner
Richard Widmark
Cornel Wilde
Chill Wills
Joseph Wiseman

WOMEN

Edie Adams
Anna Maria Alberghetti
Julie Andrews
Peggy Ashcroft
Carroll Baker
Kaye Ballard
Eva Bartok
Nancy Berg
Polly Bergen
Valerie Bettis
Isabel Bigley
Claire Bloom
Jocelyn Brando
Teresa Brewer
Spring Byington
Diahann Carroll
Carol Channing
Rosemary Clooney
Anita Colby
Constance Cummings
Patricia Cutts
Dorothy Dandridge
Betsy Drake
Anita Ellis
Faye Emerson
Madge Evans
Betty Furness
Rita Gam
Peggy Ann Garner
Betty Garrett
Tammy Grimes
Betty Ann Grove
Carol Haney
Eileen Heckart
Eileen Herlie
Hildegarde
Phyllis Hill
Pat Hitchcock
Joan Holloway
Georgiann Johnson
Kay Kendall
Monica Lewis
Lilo
Viveca Lindfors
Joanne Linvelle
Joan Loring
Lynn Loring
Phyllis Love
Myrna Loy
Shirley MacLaine
Elaine Malbin
Nancy Malone
Gloria Marlowe
Peggy Maurer
Gisele MacKenzie
Patty McCormack
Parker McCormick
Joan McCracken
Siobhan McKenna
Ethel Merman
Felicia Montealegre
Terry Moore
Jane Morgan
Jaye P. Morgan
Robin Morgan
Vivian Nathan
Cathleen Nesbitt
Betsy Palmer
Katina Paxinou
Marguerite Piazza
Lili Pons
Donna Reed
Elise Rhodes
Gaby Rodgers
Ann Rutherford
Lisbeth Scott
Moira Shearer
Maureen Stapleton
Elaine Stewart
Susan Strasberg
Gloria Stroock
Ann Todd
Constance Towers
Helen Traubel
Evelyn Varden
Nancy Walker
Fran Warren
Rebecca Welles
Joanne Woodward
Irene Worth
Martha Wright
Shirley Yamaguchi

WILLIAM McCAFFREY AGENCY

MEN

Art Carney
Myron McCormack
Dan Morgan

WOMEN

Ilka Chase
Eileen Heckhart
Mary Jackson
Mary Martin
Kathy Nolan
Nancy Olson

TALENT AGENTS

OLGA LEE-STEPHEN DRAPER AGENCY

MEN

Frank Aletter
Romney Brent
Alexander Clark
Paul Crabtree (director)
James Daly
Felix Deebank
Donald Hastings
John Irving
Arch Johnson
Richard Kiley
Charles Korvin
Donald May
John Marley
Pat McVey
Frank Milan
John Perkins
James Pritchett
Anthony Quinn
Richard Shepard
Alan Sklar
Jamey Smith
Guy Sorrell
George Wallace
David White

WOMEN

Judith Anderson
Dolores Del Rio
Pat England
Jan Ferrand
Mary Finney
Eva Gabor
Joan Hotchkiss
Abigail Kellogg
Jessie Royce Landis
Bryarly Lee
Nancy Marchand
Janice Mars
Enid Markey
Mary Michael
Rosemary Murphy
Una O'Connor
Geraldine Page
Sally Pierce
Rosemary Rice
Natalie Schaefer
Sasha Von Scherler
Callin Wilcox
Nina Wilcox

LESTER LEWIS ASSOC.

MEN

Johnny Andres
Gil Christy
Walter Kiernan
Leonard Lyons (columnist)
Bill Malone
Lan O'Kun
Bud Palmer
Jean Sullivan
Horace Sutton
Bob Williams

WOMEN

Betty Alexander
Millette Alexander
Gloria Case
Lynn Dollar
Virginia Graham
Judy Johnson
Kit Kinne
Shari Lewis
Sylvia Lyons
Mary Margaret McBride
Caroline O'Connor
Sarah Palfrey
Maria Tallchief
Harriet Van Horne
Mary Kay Wells
Patricia Wheel

MCA

MEN

Mort Abrahams (producer)
Charles Aidman
Mario Alcalde
Robert Alda
Richard Allen
Morey Amsterdam
Joseph Anthony (director and actor)
Charlie Applewhite
Jean Pierre Aumont
Phil Baker
Harry Belafonte
Edgar Bergen
Charles Bickford
Theodore Bikel
Ward Bond
Victor Borge
John Boruff
Jack Buchanan
Jack Carson
Jack Carter
Russell Collins
Ben Cooper
Wendell Corey
Joseph Cotten
Robert Cummings
Dennis Day
William Demarest
Brandon DeWilde
George DeWitt
Billy DeWolfe
Stephen Douglass
Nelson Eddy
John Ericson
Robert Flemyng
Henry Fonda
Tennessee Ernie Ford
John Forsythe
Bob Fosse (choreographer)
William Gargan
Jimmy Gavin
Ben Gazzara
Mike Gazzo (writer)
Lorne Greene
Richard Greene
James Gregory
Merv Griffin
Clay Hall
Peter Hanley
Don Hamner
Jeff Harris
Rex Harrison
Paul Hartman
Hurd Hatfield
Dick Haymes
Van Heflin
Charlton Heston
Steve Hill
Pat Hingle
Stanley Holloway
Tim Hovey
Sonny James
Johnny Johnston
Henry Jones
Boris Karloff
Kurt Kasnar
John Kerr
Alan King
Jack Klugman
Paul Langton
Steve Lawrence
Jerry Lester
Liberace
Gene Lyons
Fred MacMurray
Gordon MacRae
Gary Merrill
Jackie Miles
Ray Milland
George Montgomery
Don Morrow
Conrad Nagel
Paul Newman
Lloyd Nolan
Russell Nype
Edmond O'Brien
Dan O'Hearlihy
Dennis O'Keefe
Jack Paar
John Payne
Tony Perkins
Nehemiah Persoff
Tyrone Power
Cameron Prud'homme
Carl Ravazza
Ronald Reagan
William Redfield
Michael Redgrave
Liam Redmond
Mark Richman
Martin Ritt (director)
Fred Robbins
Albert Salmi
Tommy Sands
Milton Selzer
Jacques Sernas
Zachary Scott
Everett Sloane
Robert Sterling
Jimmy Stewart
Dean Stockwell
Rip Torn
Paul Tripp
Harry Von Zell
Michael Wager
Robert Wagner
Richard Widmark
Cornel Wilde
Chill Wills
Joseph Wiseman

WOMEN

Edie Adams
Anna Maria Alberghetti
Julie Andrews
Peggy Ashcroft
Carroll Baker
Kaye Ballard
Eva Bartok
Nancy Berg
Polly Bergen
Valerie Bettis
Isabel Bigley
Claire Bloom
Jocelyn Brando
Teresa Brewer
Spring Byington
Diahann Carroll
Carol Channing
Rosemary Clooney
Anita Colby
Constance Cummings
Patricia Cutts
Dorothy Dandridge
Betsy Drake
Anita Ellis
Faye Emerson
Madge Evans
Betty Furness
Rita Gam
Peggy Ann Garner
Betty Garrett
Tammy Grimes
Betty Ann Grove
Carol Haney
Eileen Heckart
Eileen Herlie
Hildegarde
Phyllis Hill
Pat Hitchcock
Joan Holloway
Georgiann Johnson
Kay Kendall
Monica Lewis
Lilo
Viveca Lindfors
Joanne Linvelle
Joan Loring
Lynn Loring
Phyllis Love
Myrna Loy
Shirley MacLaine
Elaine Malbin
Nancy Malone
Gloria Marlowe
Peggy Maurer
Gisele MacKenzie
Patty McCormack
Parker McCormick
Joan McCracken
Siobhan McKenna
Ethel Merman
Felicia Montealegre
Terry Moore
Jane Morgan
Jaye P. Morgan
Robin Morgan
Vivian Nathan
Cathleen Nesbitt
Betsy Palmer
Katina Paxinou
Marguerite Piazza
Lili Pons
Donna Reed
Elise Rhodes
Gaby Rodgers
Ann Rutherford
Lisbeth Scott
Moira Shearer
Maureen Stapleton
Elaine Stewart
Susan Strasberg
Gloria Stroock
Ann Todd
Constance Towers
Helen Traubel
Evelyn Varden
Nancy Walker
Fran Warren
Rebecca Welles
Joanne Woodward
Irene Worth
Martha Wright
Shirley Yamaguchi

WILLIAM McCAFFREY AGENCY

MEN

Art Carney
Myron McCormack
Dan Morgan

WOMEN

Ilka Chase
Eileen Heckhart
Mary Jackson
Mary Martin
Kathy Nolan
Nancy Olson

B

when KENS-TV gave SAN ANTONIO the SHOCK treatment

RATINGS	*galloped*	**457%**	**to 41.8**
AUDIENCE SHARE	*shot up*	**197%**	**to 69.7**
SETS IN USE	*spurred*	**105%**	**to 60.0**

Meanwhile . . . back at every ranch, that Friday night, from 10:00 P.M. to 11:30 P.M. all the hootin' and hollerin' was for the KENS-TV debut of the first of the 52 "SHOCK" blood chillers!*

KENS-TV corralled its biggest late night audience and they reckon they'll be keeping these outdoor folks indoors for each of these ***full length shockers, never before shown on TV!***

__YOUR__ AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

SCREEN GEMS

NEW YORK • DETROIT • CHICAGO • *Television Subsidiary of Columbia Pictures* • HOLLYWOOD • NEW ORLEANS

*OCT. 4
SOURCE: A.R.B. and Trendex

TALENT AGENTS

WALLACE MIDDLETON

MEN

Roy Baker
Hal Baylor
Charles Boaz
Ben Cameron
David Clark
Ashley Cowan
Kem Debbs
Ian Douglas
Ross Ford
Gilbert Frye
Tim Graham
Jonathan Hale
Hans Herbert
Tim Johnson
Joe Kirkwood
Mike Lane
Glenn Langan
Ian MacDonald
Peter Miles
Carl Mirey
Eric Nicklewood
Frank Puglia
Kam Tong
Michael Whalen

WOMEN

Kathy Adams
Betty Blythe
Dorothy Bruce
Dorothy Crehan
Adrienne d' Ambricourt
Yola d'Avril
Cathy Downs
Evelynne Eaton
Edith Evanston
Mary Field
Betty Hanna
Teresa Harris
Adele Jergens
Kitty Kelly
Queenie Leonard
Donna Martell
Joyce Meadows
Jean Parker
Jill Richards
Soo Yong

WILLIAM MORRIS

MEN

Bud Abbott
Brian Aherne
Eddie Albert
Rod Alexander
Ames Brothers
Richard Anderson
Tod Andrews
James Arness
Lew Ayres
Alan Baxter
Ralph Bellamy
Milton Berle
Al Bernie
Joey Bishop
Sidney Blackmer
Larry Blyden
Ray Bolger
Lee Bowman
Charles Boyer
Eddie Bracken
Walter Brennan
Lloyd Bridges
Carl Brisson
Peter Broandon
Joe E. Brown
John Mason Brown
William Campbell
Eddie Cantor
Phil Carey
Leo Carillo
Hoagy Carmichael
Johnny Carson
Maurice Chevalier
Robert Clary
Whitfield Connor
Philip Coolidge
Jackie Cooper
Robert Culp
James Daly
Vic Damone
Ray Danton
Sammy Davis Jr.
Dennis Day
Don DeFore
Peter Donald
Robert Donat
Melvyn Douglas
Rusty Draper
Jimmy Durante
Leo Durocher
Billy Eckstine
Charles Farrell
Mel Ferrer
Glenn Ford
Steve Forrest
Phil Foster
Anthony Franciosa
Stan Freeman
Dave Garroway
Pedro Gonzales
Stewart Granger
Andy Griffith
Buddy Hackett
Jack Haley Jr.
Jon Hall
Rusty Hamer
Laurence Harvey
Richard Haydn
Peter Lind Hayes
Dick Haymes
Paul Henreid
Edward Everett Horton
John Ireland
Burl Ives
Conrad Janis
David Janssen
George Jessel
Barry Jones
Danny Kaye
Stubby Kaye
Howard Keel
Robert Keith
John Milton Kennedy
Michael Kidd
(choreographer)
Michael King
Otto Kruger
Fernando Lamas
Peter Lawford
Pinky Lee
Jack Lemmon
Sheldon Leonard
Paul Lukas
Karl Malden
Hal March
James Mason
Kevin McCarthy
Joel McCrea
Darren McGavin
Frank McHugh
Stephen McNally
Lauritz Melchior
Adolphe Menjou
Jan Merlin
Morris Miller
Thomas Mitchell
Robert Mitchum
Garry Moore
Chester Morris
Don Murray
Jan Murray
Barry Nelson
Lou Nelson
David Niven
Elliott Nugent
Hugh O'Brian
Arthur O'Connell
Walter O'Keefe
Olsen & Johnson
Frank Parker
Jan Peerce
Lee Phillips
Walter Pidgeon
Dick Powell
Otto Preminger
Elvis Presley
Robert Preston
Edmund Purdom
Claude Rains
Gene Rayburn
Elliott Reid
Carl Reiner
Danny Richards Jr.
Edward G. Robinson
Charlie Ruggles
Robert Ryan
Sabu
Dick Shawn
Hank Simms
Frank Sinatra
Arnold Stang
Robert Sterling
Bill Stern
Mark Stevens
Bert Stone
Ezra Stone
Larry Storch
Sheppard Strudwick
Robert Sweeney
Akim Tamiroff
Danny Thomas
Casey Tibbs
Dan Tobin
Mel Torme
Spencer Tracy
Arthur Treacher
Tom Tully
Orson Welles
Yale Wexler
James Whitmore
Rhys Williams
Walter Winchell
Monty Woolley
Carleton Young
Henny Youngman

WOMEN

Nelle Adams
Louise Allbritton
Andrews Sisters
Phyllis Avery
Eugenie Baird
Anne Bancroft
Talullah Bankhead
Patricia Barry
Ethel Barrymore
Eva Bartok
Eileen Barton
Constance Bennett
Mimi Benzell
Barbara Billingsley
Vivian Blaine
Pat Breslin
Barbara Britton
Pamela Brown
Susan Brown
Vanessa Brown
Virginia Bruce
Judy Canova
Pat Carroll
Sue Carson
Imogene Coca
Claudette Colbert
Cass Daly
Denise Darcel
Lili Darvas
Emlen Davis
Joan Davis
Laraine Day
Gloria DeHaven
Marlene Dietrich
Barbara Dodd
Jeff Donnell
Dolores Dorn-Heft
Vicki Dougan
Joanne Dru
Rosemary Edelman
Anita Ekberg
Taina Elg
Marilyn Erskine
Nanette Fabray
Felicia Farr
Betty Field
Sally Forrest
Mona Freeman
Valerie French
Jane Froman
Zsa Zsa Gabor
Ava Gardner
Greer Garson
Joanne Gilbert
Margalo Gilmore
Lillian Gish
Gogi Grant
Bonita Granville
Mitzi Green
Jane Greer
Nancy Hadley
Jean Hagen
Florence Halop
Carol Haney
Julie Harris
June Havoc
Margaret (Maggie) Hayes
Rita Hayworth
Mary Healy
Sonja Henie
Audrey Hepburn
Katherine Hepburn
Judy Holliday
Celeste Holm
Betty Hutton
Martha Hyer
Hollis Irving
Rene Jeanmarie
Ann Jeffries
Glynis Johns
Georgiann Johnson
Carolyn Jones
Shirley Jones
Beatrice Kay
Deborah Kerr
Peggy King
Lisa Kirk
Phyllis Kirk
Eartha Kitt
Angela Lansbury
Piper Laurie
Carol Lawrence
Cloris Leachman
Eva LeGallienne
Lilo
Anita Louise
Tina Louise
Bambi Lynn
Diana Lynn
Anna Magnani
Marjorie Main
Dolores Mann
Margo
Guiliette Masina
Portland Mason
Marilyn Maxwell
Peggy McCay
Catherine McLeod
Maggie McNamara
Jayne Meadows
Una Merkel
Shirley Mitchell
Patrice Munsel
Noreen Nash
Mildred Natwick
Hildegard Neff
Lori Nelson
Barbara Nichols
Lucille Norman
Sheree North
Kim Novak
Cathy O'Donnell
Debra Paget
Janis Paige
Maria Palmer
Eleanor Parker
Neva Patterson
Marguerite Piazza
Zasu Pitts
Eleanor Powell
Jane Powell
Roberta Quinlan
Martha Raye
Maria Riva
Barbara Ruick
Dorothy Sarnoff
Carol Shannon
Roberta Sherwood
Jean Simmons
Mary Sinclair
Dolores Singleton
Cornelia Otis Skinner
Lei Lani Sorenson
Ann Sothern
Betta St. John
Yma Sumac
Inga Swenson
Phyllis Thaxter
Margaret Truman
Natalie Trundy
Elana Verdugo
Esther Williams
Natalie Wood
Margo Woode
Teresa Wright
Gretchen Wyler
May Wynn
Loretta Young

LUCILLE PHILLIPS

MEN

Bill Berrian
Carl Betz
Alan Bunce
Jim Holden
Ian Keith
Dick Moore
Don Murphy

WOMEN

Ruth Altman
Lori March
Pat Sulli

when WCAU-TV gave PHILADELPHIA the SHOCK treatment

RATINGS .... *jumped* **85%** .... **to 16.3**

AUDIENCE SHARE ..... *soared* **58%** .... **to 57.5**

SETS IN USE .... *leaped* **12%** .... **to 28.4**

That's the amazing Philadelphia story . . . when "SHOCK" premiered on a normally uneventful Tuesday night from 11:15 P.M. to 12:45 A.M.!*

WCAU-TV, the top rated station in this time period, now enjoys an even more secure hold on its leadership thanks to its scheduling the first run showing of the 52 greatest full length spine-tinglers ever filmed!

YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

SCREEN GEMS

NEW YORK • DETROIT • CHICAGO • *Television Subsidiary of Columbia Pictures* • HOLLYWOOD • NEW ORLEANS

*OCT. 1
SOURCE: A.R.B. and Trendex

TALENT AGENTS

GLORIA SAFIER

MEN

Alan Ansara
Orson Bean
Harry Bergman
William Cottrell
Wally Cox
Martin Gabel
Michael Higgins
Robert Higgins
T. C. Jones
Gene Klavan
Peter Larkin
Bill Lundmark
James Malcolm
Billy Matthews
Biff McGuire
Howard Morris
Gene Miller
Edward Mulhare
Robert Pastene
Mark Roberts
Vladimir Sokoloff
Rod Steiger
Howard Wierum

WOMEN

Mary Astor
Helen Auerbach
Beverly Bentley
Diane Cilento
Leora Dana
Geraldine Fitzgerald
Carol Grace
Barbara Loden
Kathleen Maguire
Mary McCarty
Barbara O'Neil
Bibi Osterwald
Hildy Parks
Margaret Phillips
Rebecca Sand
Amru Sani
Irene Sharoff
Madeline Sherwood
Maggie Smith
Marti Stevens
Ahila Stoddard
Elaine Stritch
Temple Texas
Angela Thornton
Gloria Vanderbilt
Virginia Vincent

LOUIS SHURR

MEN

Walter Abel
Tige Andrews
Joe Ashley
Jim Backus
Nicky Blair
Robert Burton
MacDonald Carey
Philip Carey
Gower Champion
Robert Cornthevaite
John Craven
Broderick Crawford
Richard Crenna
Dan Dailey
Andy Devine
Paul Douglas
Stuart Erwin
Tom Ewell
Logan Field
Eddie Foy III
Eddie Foy Jr.
Thomas Gomez
Murray Hamilton
Skip Homeier
Bob Hope
Allyn Joslyn
William Joyce
Bert Lahr
William Leslie
David Lewis
Patrick Macnee
Ted Marcuse
Alan Marshall
Rowan & Martin
Michael Mason
Oliver McGowan
Horace McMahon
Lauritz Melchior
Ray Middleton
Paul Picerni
John Raitt
Bert Remsen
Kurt Richards
Johnny Silver
Jack Warden
Rod Taylor
Keyy Thordsen
David Wayne
Vince Williams
Gig Young

WOMEN

Phyllis Avery
Joan Blackman
Pamela Britton
Marge Champion
Dolores Gray
Angela Greene
Peggy Hallock
Myrna Hansen
Marjorie Heller
Elizabeth Montgomery
Patricia Powell
Grace Raynor
Debbie Reynolds
Marion Ross
Gia Scala
Victoria Shaw
Alexis Smith
Helene Stanley
Jan Sterling
Joan Taylor
Gloria Victor
Tami Connor
Bunny Cooper
Barbara Eden
Kymme Shore
Helen Lynd
Mary Wickes

PAUL SMALL ARTISTS LTD.

MEN

Richard Arlen
Rafael Compos
Robert Coote
Arthur Franz
Louis Hayward
Chester Morris
J. Carroll Naish
Sidney Poitier
Tom Poston
George Raft
William Redfield
Carl Benton Reid
Howard St. John

WOMEN

Patricia Benoit
Sheila Bond
Mercedes McCambridge
Agnes Moorehead
Inger Stevens
Diana Van Der Vlis

STORY CONTINUED FROM PAGE 46

in Hollywood, made its first deal with SAG, later added AFTRA, SDG, and WGA.

Another, Artists Representatives Assn., deals with AGVA primarily, has no agreement with AFTRA and other principal talent unions. ARA is headquartered in New York and most of its 350 members are in the East (New York, Florida and Canada), but it also has branches in Pittsburgh, Chicago, Michigan and California.

Possibly because the agents feel that the rules and regulations of talent unions hamstring them enough, these agents' organizations have no code or standards of practice of their own, or, as one member put it, "none of the YMCA stuff."

The precise origin of the talent agent—the name of the first man ever to peddle another's talents for profit—appears lost in some remote obscurity, possibly honky-tonk in nature. But some of the most eminent of today's practitioners cite William Morris Sr. as the first professional representative of talent. He set up shop in 1898, later was succeeded as head of William Morris Agency by his son, who in turn was succeeded by Abe Lastfogel, its present head.

Jules Stein, a young oculist who had used music to put himself through medical school, and William R. Goodheart Jr., a college friend, started MCA in Chicago in 1925. Mr. Stein still heads the vast operation, and Mr. Goodheart, who subsequently retired from the firm, returned to business life a few years ago to join NBC, where he is now tv sales vice president. GAC was formed in the early 1930s by Thomas G. Rockwell and a group of associates, and Mr. Rockwell was president until a few months ago when he moved up to board chairman, and Lawrence W. Kanaga left the vice presidency and general managership of RCA Victor Records to take over the GAC presidency.

Any list of the most successful talent agents of the past must include Leland Hayward, who subsequently sold out to MCA (mid-1940s) and became an equally eminent producer. Mr. Hayward is said to have backed into agentry almost inadvertently, by tipping Fred and Adele Astaire to a nightclub dancing job that paid them $4,000 a week.

Another name that crops up prominently in the largely unwritten history of agentry is that of the late Myron Selznick, who frequently is described as the dividing line between the old and the new agent on the Hollywood scene. Before him, agents generally served as personal managers as well as talent agents and contented themselves with only one client, or only one in each field. Mr. Selznick branched out; he is widely credited with developing the present-day pattern of representation that encompasses a whole stable of clients in all phases of the business.

Although its patents may be questioned by some, MCA has been called the inventor of the agent's package deal, albeit in another field: MCA is said to have got the Cavalier Hotel at Virginia Beach to turn over the full amount it was spending for entertainment, with the understanding that MCA would supply all entertainment. According to this version, MCA let the hotel pick seven of ten bands to be booked there and the Cavalier accordingly got seven bands it could not have afforded if booking them itself. (MCA, the legend goes, talked these bands into working for less than usual pay.) The three bands MCA chose to round out the hotel's schedule were relatively new and low-priced and, presumably, represented the margin of profit for MCA.

In radio, when advertising agencies were the big producers of programs, agents with packages got a colder shoulder than in television, where production is so much more complicated and expensive that advertising agencies have found it is more practical, with only a few exceptions, to stick to buying and let networks, talent agents or independent packagers do the main supplying. Yet even in radio's heyday, according to the chroniclers of the time, some talent agents controlled so much major talent that the advertising agencies,

when KTLA-TV gave LOS ANGELES the SHOCK treatment

RATINGS............................*spurted* **339%**.........**to 10.1**

AUDIENCE SHARE.....*sprouted* **365%**.........**to 25.1**

...and KTLA-TV achieved its highest rating in this time period over the past three years!

A TV star was born that Tuesday night when KTLA-TV premiered the first of its "SHOCK" shiver shows. Promptly at 9:30 P.M. swimming pools were deserted ... Hollywood and Vine looked like "Ghostville" and that's the way things stayed until 11:00 P.M. when the curtain came down.*

Result ... KTLA-TV sprang from 7th place to 2nd place in the race for ratings, and missed being first by only 4/10 of one point!

YOUR AUDIENCE IS READY FOR A "SHOCK" TREATMENT

Call or wire

*OCT. 1
SOURCE: A.R.B.

SCREEN GEMS

NEW YORK · DETROIT · CHICAGO · *Television Subsidiary of Columbia Pictures* · HOLLYWOOD · NEW ORLEANS

good
digging
for sponsors, too!

Elton Britt, once prospector for uranium, wrote and recorded for RCA-Victor the first country and western song ever to sell over a million records. His records have sold 12 million plus. Britt is now finding better diggings on WMAL-TV's "Town and Country Time" . . . 2:00-3:00 p.m. Monday through Friday . . . produced by Connie B. Gay, and birthplace of Jimmie Dean, Patsy Cline, and George Hamilton, IV.

With Britt, Roy Clark's band, top guest stars, this show digs gold for sponsors too, in the tradition of WMAL-TV, first local station to program country music successfully.

real live daytime programming

wmal-tv

maximum power on channel 7 WASHINGTON, D.C.

AN *EVENING STAR* STATION

Represented by H-R Television, Inc.

abc

however reluctantly, had no choice but to do business with them.

Aside from a good package—or good package components—what does the agent need to prosper? Many answers have been given, including the simple ability to divide by 10, but one successful agent summarized a number of the job specifications like this:

"First, he needs a genuine affinity and sensitivity to people and an ability to get along with them and understand them. If he has these things, he will automatically develop good contacts. Second, I think, he needs a good sense of business—an agent must be a good businessman. Third, it's a paradox, but an agent must be half businessman and half artist, or at least he must have a high grade of appreciation at the creative level. Short of that, I believe it's impossible to be a first-rate agent.

"You cannot handle writers, directors, producers or actors without being able to read scripts and evaluate—without having real taste. I'm sure you need this as much as you need to be ingenious as a negotiator and bright as a businessman. Not having these artistic attributes can louse you up on both ends—clients won't respect you or the things you suggest to them, and buyers will learn to distrust your suggestions very quickly."

There being no formal school that teaches these things, the would-be agent has little choice but to learn them the hard way. There are many places where this may be done, and their only common denominator usually is that they're connected in some way with show business. Some of the bigger agencies have been described as taking likely prospects and training them to be agents in the way U. S. Steel trains its young men to become executives, or big advertising agencies train people to become account executives. Many an agent got his start with an established firm and then, as sometimes happens on Madison Avenue, walked out with a client or two and went on his own. Some agents used to be casting directors for studios, or lawyers who handled business affairs for talent, or perhaps were talent themselves but couldn't make the grade.

As a breed, agents over the years have taken a lot of abuse along with their 10%. They've been the butts of many jokes. Fred Allen (or was it Bob Hope? or both?) once described Hollywood as a place where 90% of the people live off 10% of the talent. Yet there seems little doubt that the agent's prestige today, in television anyway, is several cuts above what it was long years ago.

A few agents, perhaps more sensitive than most, entered a demurrer, but a majority agreed, along with a sizable majority of network authorities, that today's agent—again, at least in tv—is a respected part of the business. Buyers may not like all that he does all of the time, but it's been a long while since his reputation inspired all manner of sinister cracks. Such as the really old one about the agent who died of an enlarged heart: toward the end it blew up as big as a pea. **END**

WORKING PARTNERS

FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
PAUL WEEKS, Vice President

We learned long ago, that in addition to making calls on all *regular* sources of potential business for our stations, it also pays to continually "beat the bushes" for unexpected business. Our entire staff is trained to make these *extra* calls and the Working Partners of H-R still do it. To us all business is important business. So whether it is one of the Working Partners, or a member of our carefully selected staff, every buyer of time and every station we represent, knows that whether we are making regular calls or "beating the bushes", we "always send a man to do a man's job."

RADIO H-R TELEVISION INC. TELEVISION
REPRESENTATIVES, INC.

380 Madison Ave.
New York 17, N. Y.
OXford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
RAndolph 6-6431

6253 Hollywood Boulevard
Hollywood 28, Calif.
Hollywood 2-6453

155 Montgomery Street
San Francisco, Calif.
YUkon 2-5837

416 Rio Grande Bldg.
Dallas, Texas
RIverside 2-5148

1065 Penobscot Bldg.
Detroit 26, Michigan
WOodward 1-4148

101 Marietta Street
Atlanta, Georgia
JAckson 3-7797

520 Lovett Boulevard
Room No. 1D
Houston, Texas
JAckson 8-1601

910 Royal Street
Canal 3917
New Orleans, La.

529 Pan American Bank Bldg.
Miami, Florida
FRanklin 3-7753

CITROID LOOSES RADIO 'WAVE'

- **Dowd, Redfield & Johnstone places spot schedule for cold remedy**
- **Maker, Grove Labs, discards old technique for one-two punch in spot**

The "cold season" officially gets underway today (Monday) at Dowd, Redfield & Johnstone, New York. This is the day Citroid—a citrus bioflavonoid compound manufactured by Grove Labs, St. Louis—pulls the wrap off its "revolutionary" radio spot "wave technique" campaign [Advertisers & Agencies, Aug. 12].

The drive, which will use 30% of Citroid's 1957-58 budget of $2 million (enlarged 35% over last year), will blanket 40 markets via 115 stations and, DR&J hopes, cover 80% of the U. S. population.

According to DR&J's vice president and account supervisor, Gene McMasters, the current spot campaign (100% in radio) will be "saturation-saturation." By this he means that as against the average saturation drive of 60 announcements a week over any given station, the Citroid "imprint" will be heard as many as 95 times weekly. The agency will be able to accomplish this doubling-up of announcements by doing away with the traditional cold season purchase of 13-26 week schedules. "We have bought three separate cycles with intervals in between," he explains. Thus, instead of "spreading the client thin over a large period of time," DR&J intends to "make impact where it can be heard."

Citroid seeks "the element of dominance." It knows that dollar for dollar, it can't beat out its No. 1 competitor, Anahist, which this year will spend 85% of its $6 million ad budget in broadcast media [At Deadline, Aug. 19]. "We have conceded television to Anahist," notes Mr. McMasters, "but we'll give them a run for their radio money. . . . If you can't dominate with money, you do it some other way."

DR&J's "way": Instead of being content with "100% coverage," that is, covering each radio home at least once a week, Citroid is "seeking 250% coverage." Each market will have numerous stations "overlapping," so there will be a Citroid message around-the-clock. DR&J will concentrate on daytime radio, using—whenever suitable—local weathercasters and transcriptions featuring such "accepted radio authorities and familiar voices" as Milton Cross and George Hamilton Combs.

Citroid "discovered" radio in an ironic way. Mr. McMasters recalls that "when we first approached the retail druggists and asked them to take on Citroid, their first question was, 'will it be on tv?' We had no choice." So Citroid last year allocated $500,000 to tv spot, used radio in only three markets—Grand Rapids, Miami and Minneapolis. Miami was an "excellent cold market" because of the tourist trade from the North.

Minneapolis was originally intended to be used for only newspapers and tv spot, but the medical advisory board to the *Star* and the *Tribune* would not "clear" the Citroid print campaigns (in the heat of the Citroid v. Anahist advertising-public relations imbroglio that stemmed from the American Medical Assn. *Journal's* contention that bioflavonoids were ineffective). Citroid "tried" radio as an experiment. The results were devastating, Mr. McMasters reported. Whereas with television "nothing really happened," Citroid now began to "move—and move fast." The agency wasted little time, pulled all of its tv allocation out of the Minneapolis market and gave it to radio, he recalled.

The agency cites the growth of the account from $500,000 billing in 1955 to $2 million two years later as testimony to its good use of drug and cosmetics clients. Though in the "long pull" its billing breakdown by media will show tv claiming a bigger share than radio, this is explained by DR&J's Executive Vice President Edmund F. Johnstone with one word, "Revlon." That account alone bills $3.5 million, with 75% of this billing going into broadcast media, 90% of this into network tv, 10% into spot.

Revlon may be the biggest broadcast user in DR&J's shop, but the agency shows considerable pride in the work it has done for "the little accounts." Among them:

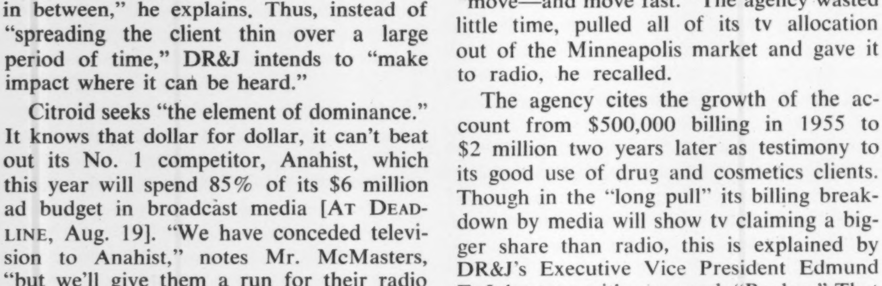
- Charles Pfizer & Co., Brooklyn, N. Y. This client had rarely—if ever—used consumer media, concentrating on the ethical drug field through medical trade journals. Last year Pfizer introduced a new medicated throat lozenge called Candettes to the consumer after having already achieved national distribution through trade media. It allocated $500,000 to the consumer push. DR&J felt these funds were insufficient to support the national distribution, but the client refused to increase the total. Using print media as "an establisher," the agency next selected the top 15-20 U. S. markets in drug sales and spent 80% of the balance in spot announcements on radio and tv. Again relying on daytime saturation, DR&J pushed Candettes so hard that its leading rival lost its toehold as the No. 1 medicated lozenge, the agency claims. Suffice it to say, Pfizer for the current cold season has upped Candettes' budget 30%.

For Pfizer's new Bonadettes, a motion sickness pill, DR&J's research department prescribed radio. Reason: While users of motion sickness remedies are in the distinct minority, most are to be found among weekend auto travelers, families with children. The only problem facing the agency was that Pfizer's name—its pioneering work on penicillin and aureomycin—was such that "sensationalism" or hard-sell would not be "serving the client's best interests." Thus, DR&J came up with a transcribed youngster named "Tommy Traveler," a 10-year-old genius whose only problem is that he is prone to motion sickness. The agency "sent" Tommy—on transcriptions—to Great Britain via a steamship liner, across the Sahara on camelback, into space on a rocket. Wherever Tommy went, along went Bonadettes. Roughly $250,000 was allocated last summer to Bonadettes, all to radio, and the 20-25 market area was blanketed for 14 weeks by spot announcements late in the week in order "to catch the weekend crowd."

- Rapidol Distributing Co., New Hyde Park, N. Y. In 1951, when Rapidol introduced a new hair color shampoo named Blensol, the agency was asked to work with a $5,000 budget. Today, billing approaches $500,000. The avenue used to increase the billing: television. With some 19 shades to pick from, average druggists would not and could not be bothered with stocking the entire Blensol line. This set up what the agency describes as "a fundamental marketing problem." The solution was to persuade leading drug chains, such as Detroit's Cunningham group, to stock Blensol, then use local tv spots to move potential Blensol consumers into the chain's stores. The next logical step, figured DR&J, was for the consumer, once she had bought Blensol at, say, Cunningham's, to go to her local drug store and demand the shampoo. The result was obvious: the local drug stores were forced to take on Blensol. Now in 60 markets, Blensol has achieved 75% national distribution and uses 12-15 spots a week.

What about the 10% Revlon has allocated to spot broadcasting? Where does it go and for what? The agency's current principal spot user in the Revlon line is Sunbath, introduced in "the summer" of this year in Miami (actually February-March) and run throughout June-July-August in 27 major markets other than in Florida. Dowd, Redfield & Johnstone first "broke" Sunbath in Miami via a specially-filmed "cut-in" on

Advertisement



Here's the Most Effective Way to Sell This

$2 Billion WSMpire!

Within the 81 County $2 billion WSMpire, 50% of the one-half million homes are tuned to WSM on an average day.

In order to partially approximate this daily unduplicated WSM audience, you must buy at least 38 leading, local Tennessee, Kentucky and Alabama stations. How about cost? Here are the facts:

	UNIT	OPEN RATE	312 RATE
38 Stations	1 Min.	$164.00	$122.00
WSM	1 Min.	$ 50.00	$ 38.00

In short, WSM can deliver more audience, at less than one third the cost, in one of America's most significant markets. And — WSM also delivers a bonus day-time audience outside the WSMpire which is even larger than the audience for which you pay.

There is a difference...it's WSM radio

50,000 WATTS, CLEAR CHANNEL. NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER

ROOM TO BREATHE

GUARANTEED SEPARATION

All Announcements Will Be Separated From . . .

1. All other commercial announcements by time for one complete musical selection.*

2. All competitive announcements by at least 15 minutes.

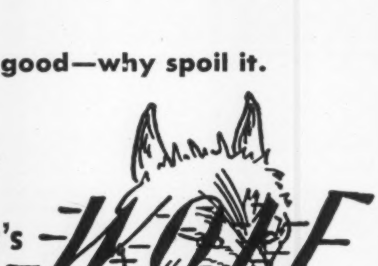
*Except 10 second, quarter-hourly time signals.

NO RIGHTS RESERVED
This reproduction of our rubber stamp is not copyrighted and may be used by any radio station—and the more the merrier.

WOLF assures advertisers adequate room for their commercials to breathe. We believe that the growing practice of double, triple and quadruple spotting is a threat to radio's future progress. Adequate separation is not a new policy with WOLF. It is as old as the station itself; a proven sales formula that has brought in consistent renewals through the years from pleased clients—top national advertisers. It builds greater sales through greater impact.

We never had it so good—why spoil it.

RATING for RATING . . .
RATE for RATE
in CENTRAL NEW YORK it's



National Sales Representatives
THE WALKER COMPANY

SYRACUSE, N.Y.

CBS-TV's *The $64,000 Question* on WTVJ (TV). Last summer network commercials for the new Sun Oil were placed on *The $64,000 Question* along with the announcements for Silicare.

With roughly 25% of the agency's projected $13 million billing for the fiscal year 1958 in broadcast media, remaining radio-tv users include Cott Beverage Co. (including the recently acquired Mission of California Co.), billing $200,000 of the $600,000 budget in spot radio and tv in 25 radio markets and 10 tv markets; Albert Ehlers Inc. (coffee), currently out of broadcasting but expected to return shortly with its total $400,000 budget in radio-tv, and David Kahn Inc. (Wearever pens and pencils) spending one-third of its $300,000 budget in cooperative drugstore spot pushes.

DR&J has come a long way in radio-tv since July 1, 1950, when the agency was formed by John C. Dowd, president of the Boston agency bearing his name, LeGrand Redfield, formerly with Picard, Marvin & Redfield, now a vice president of Wesley Assoc., and Ed Johnstone.

Still to make their entry felt in broadcast media are the following Revlon products newly assigned to DR&J: Thin Down, a reducing agent; a new face makeup named Sponge Cake; an eye drop preparation known as Eye Fresh, and "Hair Spray No. 4," the last still a working name.

Erwin Wasey, Ruthrauff & Ryan Completes Merger, Staffing

Two weeks after the official date of merger, the two New York offices of Erwin Wasey, Ruthrauff & Ryan, have been completely consolidated, Jere Patterson, executive vice president in charge of the New York office, announced last week.

All key agency executives and all account contract personnel will be at 711 Third Ave. in the former EW offices. The copy, art, production and traffic departments have been consolidated in the former R&R offices in the Chrysler Building. The accounting department will be located at 55 East 34th St.

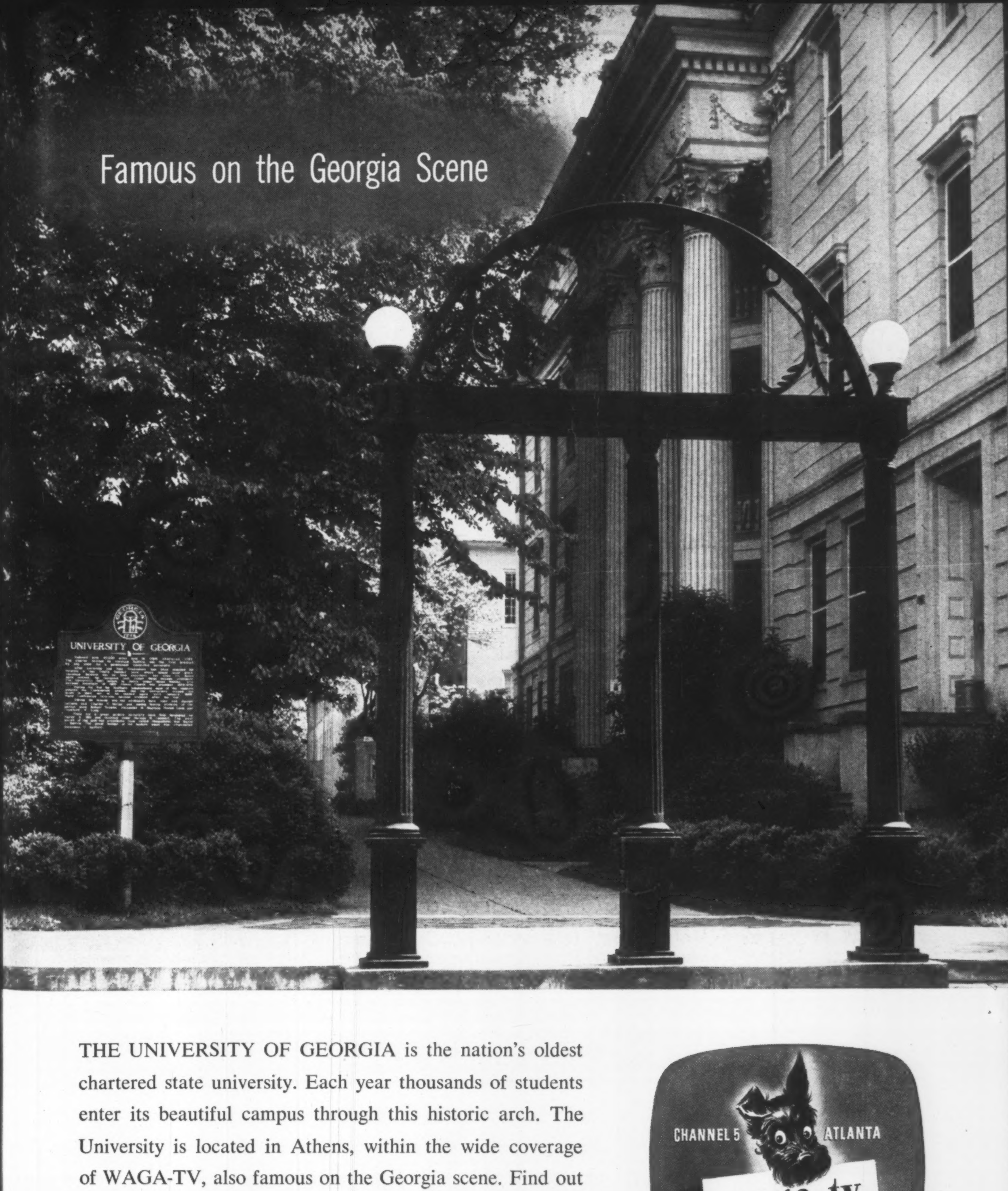
Under the merger the account supervisors are Frank Davies, John Legler, B. W. Matthews, Charles O'Donnell, F. Bourne Ruthrauff and John Toland.

R. M. Watson, board chairman of the new agency, will continue to be active in the supervision of accounts as will David Williams, president.

New department heads and members of the New York plans board include Messrs. Patterson, Williams and Watson. Other members will include F. Kenneth Beirn, senior vice president; Frederick B. Clarke, copy chief; Richard Diehl, head art director; Robert Dunn, director of merchandising; Rollow Hunter, director of radio & tv; Wilson J. Main, director of media and research; Thomas Wheelwright, director of public relations; John Legler, and B. W. Matthews.

In addition to department heads who also are serving on the plans board, Mr. Patterson noted that Otto Maurer will head production, Andy Kops, traffic control, and John Hayes, the international department.

Famous on the Georgia Scene



THE UNIVERSITY OF GEORGIA is the nation's oldest chartered state university. Each year thousands of students enter its beautiful campus through this historic arch. The University is located in Athens, within the wide coverage of WAGA-TV, also famous on the Georgia scene. Find out how extensive WAGAland really is—and how you can cash in on this great market. Write for the WAGAland brochure.

CHANNEL 5 ATLANTA

waga·tv

CBS TELEVISION

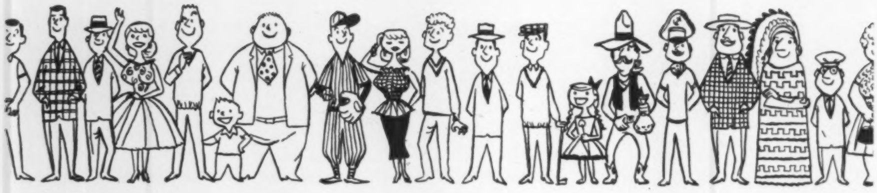
A STORER STATION

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.

72¢



per thousand*

A leading national pharmaceutical company buys a thousand viewers for just 72c on KCRG-TV. (Sure we'll tell you who.)

KCRG-TV

Channel 9—Cedar Rapids—Waterloo, Iowa
ABC-TV for Eastern Iowa
The Cedar Rapids Gazette Station

REPRESENTED NATIONALLY BY WEED TELEVISION.

***Based on February ARB Survey.**

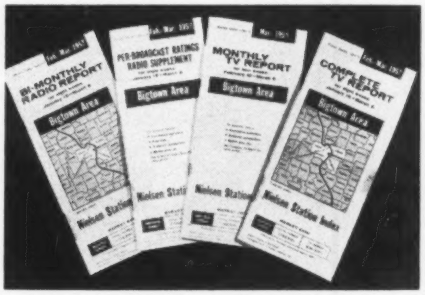
NSI Service Develops Improved Radio-Tv Data

Improved data showing radio and tv audiences has been developed by Nielsen Station Index service as the new broadcast season gets under way, according to John K. Churchill, vice president of A. C. Nielsen Co. and head of the firm's station audience measurement service.

Radio and tv data on each market appear in four pocket pieces. Each medium is covered in a bi-monthly report that includes cumulative audience measurements of each station time period, number of broadcasts tuned in per home, and number of listeners or viewers per home with distribution by age and sex. Auto radio listening is shown.

The radio reports include weekly as well as four-week cumulative audience data on weekly quarter-hour strips and for three-hour blocks of time. The radio reports also have a per-broadcast ratings supplement. This contains rating, share and number of homes reached for each individual station time period.

Two separate monthly reports have been added on the video side, matching the eight-week span on which each bi-monthly report is based. The monthly reports present per-broadcast audience data on each station quarter-hour.



Mr. Churchill said Nielsen continues to use meter-based measurements in area probability samples to produce validated tuning records for all time periods on each station. It also continues to report station-total audiences, radio or tv, by counting all the homes tuned in, regardless of location. These audience figures also are reported for a localized area in each market, based on census metropolitan areas.

Sealy Account Shifts to JWT

Sealy Inc. (mattresses, studio couches), Chicago, has appointed J. Walter Thompson Co., that city, to handle its $1.2 million national account (separate from local dealer groups), effective Oct. 7. Business had been handled by Edward H. Weiss & Co., Chicago. Sealy is spending about $600,000 in broadcast media this year, with 60% of that sum in tv. The company spent about $1 million in advertising in 1955 (half of that in tv) and $1.3 million on media in 1956 with radio-tv getting 55% (again the bulk in television). No disposition has been made as yet of non-national Sealy groups.

GENERAL MOTORS CELEBRATES ITS *GOLDEN MILESTONE* ANNIVERSARY

with a brilliant new line of 1958 automobiles

It would have taken a bold imagination to predict, fifty years ago, what would happen to life in America—or to the newborn company which took the simple name, General Motors.

The automobile industry, in those days, was small. Its horizon was limited by the fact that the total number of motor vehicles owned in the United States came to less than 150 thousand.

What has happened since needs little comment here. The nation has grown, the people have prospered, the ownership of automotive vehicles has climbed close to 60 million. The impact of this growth has brought far-reaching social, cultural and economic benefits which are evident on every hand. General Motors is proud to have had a part in this progress.

1958 IS THE fiftieth anniversary year of General Motors.

In observance of this Golden Milestone, we are bringing to market an array of new automobiles whose distinction and integrity, we firmly believe, will win the enthusiastic approval of the American car buyer.

For in designing and engineering these 1958 cars, we set up these objectives:

To give sound expression to the public's taste for graceful exterior styling and rich interior appointments;

To satisfy the public's natural desire for roominess and comfort, for convenience and safety, for dependability and performance;

To deliver sound value and maintain uncompromising standards of quality.

Each of the five General Motors car Divisions has its own identity, its own traditions, its own pride of accomplishment. And each has its own distinctive line of products.

But the cars of all five Divisions benefit—and the public benefits—from the leadership that General Motors provides in research, engineering, testing. From the GM Technical Center comes a steady flow of advanced engineering and design developments—basic improvements and continued refinements in transmissions and engines, new comfort and safety features, new styling concepts—which year by year make General Motors cars such outstanding values.

Let me cite just one example: Air Suspension—time-tested on GM buses and trucks—has now been adapted by our engineers for passenger car use. Without question, Air Suspension represents the greatest advance in riding comfort since knee-action was introduced in our Silver Anniversary year. Whether the passenger load is 100 pounds or 1000 pounds, your car will now level itself to glide over bumps with exactly the same incredible smoothness.

Air Suspension is, as I say, but one example of our 1958 advances. Throughout General Motors our sights have been set on 1958—with the aim of bringing to market the finest and most satisfying line of automobiles in our history.

How well we have succeeded is evidenced by the brilliant new cars soon to be on display in the showrooms of our dealers from Coast to Coast.

Harlow H. Curtice
President
GENERAL MOTORS

GM 1908 1958

FROM THE PROGRESS OF THE PAST . . . THE PROMISE OF THE FUTURE

CHEVROLET · PONTIAC · OLDSMOBILE · BUICK · CADILLAC

GUNTHER, CINZANO MOVE TO L&N

Gunther Brewing Co., Baltimore, last week left Sullivan, Stauffer, Colwell & Bayles, New York—its agency since the summer of 1956—and joined Lennen & Newell, New York. For L&N, the $1.5 million account was one of two that settled at that agency over the past week. Two days after Gunther indicated its departure from SSC&B, Cinzano Inc., a $200,000 account, resigned Burke Dowling Adams Inc., New York and Atlanta—its agency for the past four months—and made known its intentions to go to L&N.

Both accounts are big broadcast users. The regional beer account allocates practically 92% of its billing to radio and tv, while roughly 50% of the Cinzano billing has gone to radio.

Gunther is a hops that has a record of hopping. Over the past six years, it's been in and out of five agencies (including SSC&B), going from Ruthrauff & Ryan to the former Biow Co.; from there to Joseph Katz Co., Baltimore, then to Bryan Houston Inc. and later to SSC&B. Its present advertising director, W. C. Geoghegan, was a principal Bryan Houston executive before joining the brewery last year.

Though SSC&B officials described the parting in the standard "amicable" terms, it was learned that a major source of friction was the brewery's insistence on service to the point where both client and agency realized that there was little profit in the account for either side. Gunther has been waging a hard fight in the Maryland-Washington market with such competitors as Adam Scheidt Brewing Co., Norristown, Pa. (Al Paul Lefton Co.), and National Brewing Co., Baltimore (W. B. Doner Co.).

The account is the first beer advertiser in L&N's shop since it lost the $12 million Jos. Schlitz Brewing Co. to Biow (from there it went to J. Walter Thompson)—all within a fortnight's span in late 1955. Gunther is bullish on sports programming. In the Baltimore-Washington-Pennsylvania market, Gunther sponsors the Baltimore Orioles baseball games both on radio and tv, and its hookup includes a regional radio network in Maryland and Virginia, WMAR-TV, WBAL-TV, WAAM-TV all Baltimore, and WTTG (TV) and WMAL-TV both Washington. It also piped the games into Salisbury, Md., and York and Harrisburg, Pa. On WBAL-TV Gunther also sponsors *Duckpins and Dollars*, a weekly bowling tournament and the *11th Hour Final*, a newscast. Via WTOP-TV Washington, it co-sponsors California National Productions' *The Silent Service* and CBS Television Film Sales' *Grey Ghost*, as well as the six nights-a-week Dan Daniels sports program. It sponsors wrestling matches on WTTG (TV) and the NBC-TV *Nat 'King' Cole* show on a regional basis on WRC-TV Washington.

Though the switch is effective immediately, the long-term work by SSC&B through the end of this calendar year will insure that agency its due commissions through Dec. 31.

Adding the "egg" in L&N's beer is Cinzano Inc., the U. S. subsidiary of the Vermouth-Winery firm of Turin, Italy. The switch came about because of a reorganization in Cinzano's distribution setup in the U. S. The company had handled its own distribution since 1954, before which time the Canada Dry Corp. serviced the company for 20 years. The distribution franchise, effective Jan. 1, has been granted to National Distillers Products Corp., which already has its products spread throughout five agencies—Kudner Agency, Lawrence Fertig & Co., Fletcher D. Richards Inc., Lennen & Newell and Doremus & Co.—all New York. Though NDPC officials declined comment, it was understood the distillery did not wish to retain a sixth agency, and thus quit Burke Dowling Adams. Before settling at DBA last July 1, the account had been handled by Robert W. Orr & Assoc., now absorbed by Fuller & Smith & Ross.

Cinzano used radio spot—primarily via "good music" stations—in the following markets: Baltimore, Boston, Chicago, Cleveland, Denver, Los Angeles, Milwaukee, Minneapolis-St. Paul, New York, Paterson, N. J., St. Louis, Pittsburgh, Philadelphia, San Francisco and Washington. Its sole tv market, Buffalo, N. Y. (WGR-TV), served to cover the French-Canadian market. It uses 17-week campaigns, placing an average 10-12 announcements a week and it has been estimated that close to 50% of its budget goes to broadcast media.

Gardner to Florida Citrus

Harold S. Gardner, vice president of National Transitads Inc., New York, has been named advertising manager of the Florida Citrus Commission, Lakeland, effective Nov. 4. Commission General Manager Homer E. Hooks said that Mr. Gardner will be responsible for administering an advertising budget of approximately $4 million and will work under Frank D. Arn, commission director of advertising and merchandising.

Credited with originating the "coffee break" idea while with the Pan American Coffee Bureau, Mr. Gardner also has served in advertising with several large companies as well as advertising agencies. He will fill a vacancy created last May when Paul S. Patterson resigned in a policy dispute with the commission's agency, Benton & Bowles.

Foote Joins Geyer as Chairman; Geyer Heads Executive Committee

Emerson Foote, who resigned the executive vice presidency of McCann-Erickson some months ago and has kept Madison Avenue speculating as to his next move, joined Geyer Adv. Friday as board chairman. The announcement by Geyer President Sam M. Ballard noted that Mr. Foote, a founder and president of Foote, Cone & Belding, successor agency to Lord & Thomas, from Jan. 1, 1943, to mid-1950, "is making a substantial investment in the Geyer agency." He did not specify the amount involved.

MR. GEYER

MR. FOOTE

Mr. Foote was executive vice president at M-E from 1952 until this year.

With Mr. Foote's assumption of the board chairmanship, B. B. Geyer, board chairman since the agency's establishment in 1911, moves up to chairman of the executive committee. Originally a Dayton, Ohio, agency, Geyer moved its executive headquarters to New York in 1935. Two years ago, Mr. Geyer relinquished the presidency to Mr. Ballard and sold the agency's stock to some 40 members of the firm. The agency has branches in Detroit and Dayton and maintains 225 employes on the payroll, most in New York. Broadcast users among its clients include American Motors Corp. [ADVERTISERS & AGENCIES, Oct. 14], American Home Products (including Boyle-Midway Div.) and Burnett's Flavoring Div., American Home Foods.

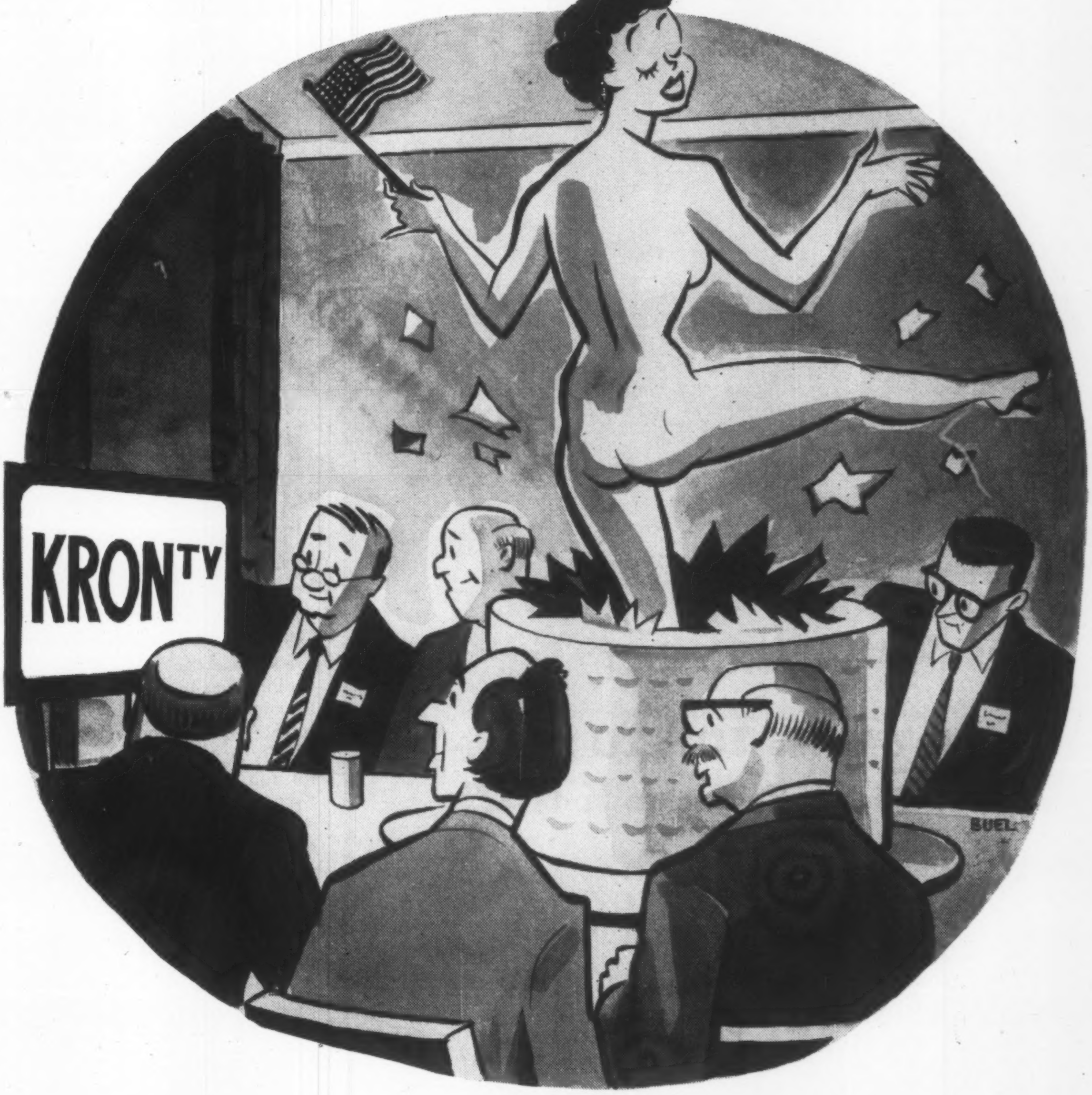
L&N's White Named Bon Ami V.P.

J. Kenneth White, vice president, Lennen & Newell, New York, has been appointed a vice president of Bon Ami Co., New York. He will be in charge of all advertising, marketing and selling operations for the entire product line.

Advertisement

HI BEN, I CAN HEAR YOU LOUD AND CLEAR. LET'S GET TOGETHER ON PAGE 72! BRING PLENTY OF 0'S.

KRON is TV in SF



San Franciscans are sold on KRON-TV

The
SHOCK Movies
Thursday, 10:30 P.M.
SPOTS AVAILABLE

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD

FIRST IN HOUSTON!

K-NUZ DOMINATES

NSI—METRO AREA AUDIENCE

(00 Omitted)

K-NUZ	114
Net. Sta. "A"	32
Net. Sta. "B"	37
Net. Sta. "C"	58
Net. Sta. "D"	44
Ind. Sta. "A"	19
Ind. Sta. "B"	30
Ind. Sta. "C"	15

(Nielsen-Houston—June, 1957)

. . . AND 6 of the TOP 10 5-time-a-week Shows Belong to K-NUZ!

(July-August Pulse)

AIMS ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS

STILL THE LOWEST COST PER THOUSAND BUY!

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: FORJOE & CO.—
New York • Chicago • Los Angeles •
San Francisco • Philadelphia • Seattle

Southern Reps.:
CLARKE BROWN CO.—
Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581

No Plans to Follow Dodgers, Giants Voiced by 1957 Radio-Tv Sponsors

Shift of the Brooklyn Dodgers and the New York Giants to Los Angeles and San Francisco, respectively, prompted advertising agency executives involved in the teams' broadcast activities in New York to re-evaluate their plans for next season. Indications are that only the American Tobacco Co., with a nation-wide pattern of distribution, may follow the Dodgers west, assuming that a pay-tv setup is not established there.

Although executives of BBDO, the agency for American Tobacco, declined to discuss the subject, one official said the possibility cannot be ruled out that the tobacco company conceivably could be interested in sponsoring Dodger radio-tv broadcasts in Los Angeles. On the other hand, the F&M Schaefer Brewing Co., which shared the sponsorship with American Tobacco, reported it has no interest in Dodger games for next season, since the company's distribution is only in the East. No immediate plans have been made by either company for the spending of the budgets allocated to the games, the spokesman said.

A spokesman for the Jacob Ruppert Brewery, which sponsored the New York Giants radio-tv broadcasts, said no decision has been made as to the use of expenditures formerly allocated to the games. The brewery has largely eastern distribution, ruling out an investment on the West Coast.

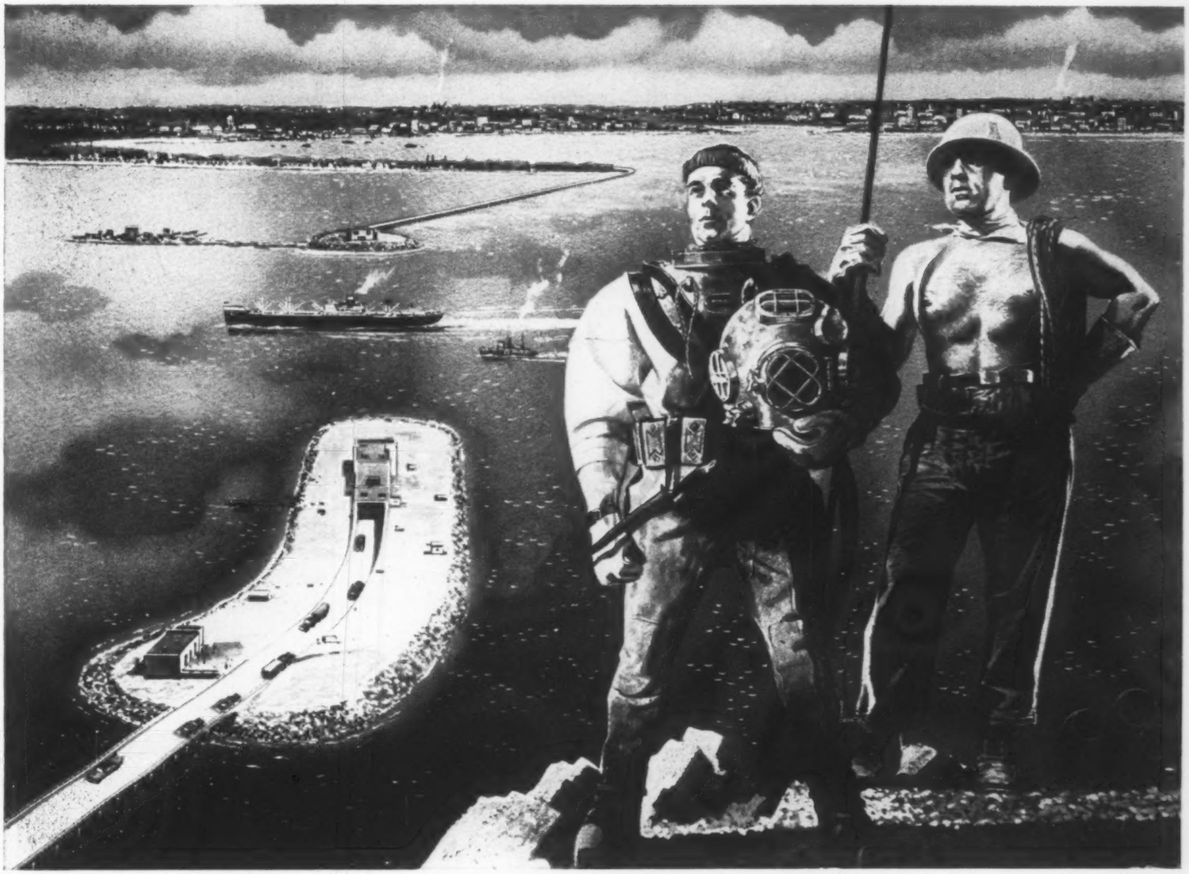
A spokesman for Skiatron Tv said the company has "an understanding" with the Dodgers to carry their games on pay television in Los Angeles, but stressed that "nothing has been formalized." He indicated an announcement may be made on the subject within the next few weeks. He added that Skiatron Tv has a signed contract for toll television with the Giants in San Francisco and the company "hopes" that the system can get underway by the beginning of the 1958 baseball season.

Brownell Heads New C-M Office

MR. BROWNELL

William E. Brownell, who has resigned as vice president and copy director of Erwin Wasey, New York, will become vice president and head of the New York office of Campbell-Mithun. The agency, with offices in Minneapolis, Chicago and Los Angeles, will open a New York office Nov. 1. The announcement was made by C-M President Raymond O. Mithun, who said the new office will serve four agency tv shows which originate in New York as well as prospective new business. The agency reportedly now bills around $40 million a year.

Mr. Brownell, once head of the Detroit office of William H. Weintraub agency (now Norman, Craig & Kummel), also headed copy departments at Grant Adv. and Campbell-Ewald.



Our Cities Are Growing Together

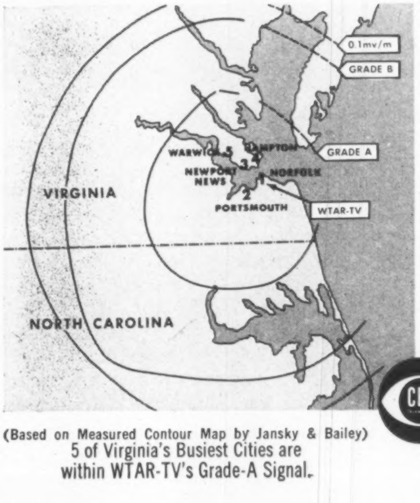
The November 1 opening of a new $58,500,000 bridge-tunnel between Norfolk and Hampton, and a merger of the cities of Newport News and Warwick, are current events of significance to marketing men.

The new Newport News created by the merger will be Virginia's largest city in area, third in population.

The new bridge-tunnel completes a five-city circuit: Norfolk—Portsmouth — Warwick — Newport News — Hampton.

*Ether*wise, the cities of Tidewater Virginia always have been a single urban area—delivered by one dominant station, WTAR-TV. Now the oneness comes down to earth. Our cities are *growing together*.

Even more significant than the merger and the new underwater link themselves is the *area* growth that brought them about. Keep your eyes on the Hampton Roads area, one of the fastest growing markets in the nation!



(Based on Measured Contour Map by Jansky & Bailey)
5 of Virginia's Busiest Cities are
within WTAR-TV's Grade-A Signal.

Foremost Communications Medium in Virginia's Greatest Market

WTAR-TV

CBS

CHANNEL 3, NORFOLK, VIRGINIA
Business Office and Studio—720 Boush Street, Norfolk, Va.
Telephone: MAdison 5-6711
REPRESENTATIVE: Edward Petry & Company, Inc.

BANKS SEES MEDIA COMPARISON

- **Burnett executive sees major media equivalent standards**
- **NBC's Beville addresses Audit Bureau of Circulations**

The next major step forward in media measurement will be the development of measures of individual advertisement audiences which will be equivalent and comparable for the major media, including radio and tv, the Audit Bureau of Circulations was told at its 43d annual convention in Chicago last week.

The prediction was voiced by Dr. Seymour Banks, media planning and research manager of Leo Burnett Co., at a panel session set by the Advertising Research Foundation Friday. Dr. Banks spoke along with Dr. G. Maxwell Ule, vice president and research director, Kenyon & Eckhardt Inc.; Edwin Green, assistant to the vice president and media director of J. Walter Thompson Co.; Hugh M. Beville Jr., vice president of planning and research for NBC, and A. Edward Miller, assistant to the publisher, *Life* magazine.

Mr. Beville's appearance marked the first by a non-print-media representative on an ABC convention agenda. The two-day convention, held at the Drake Hotel, opened Thursday under chairmanship of George Dibert, J. Walter Thompson Co., ABC board chairman. The question of whether ABC should audit unpaid portions of publications' distribution and other matters were discussed.

With development of individual and comparable audiences for all media, "the advertiser will be able to compare the number of people who are likely to be reached [exposed to] by $100,000 worth of advertising, whether that money buys four-color bleed pages in a list of magazines, 1,750-line ads in 100 newspapers in the top 50 markets, a 90-second commercial on a tv spectacular or any other variation in choice of space or time units," Dr. Banks asserted.

He recounted the Burnett agency's work on media measurements in terms of a "relative media cost efficiency study" for spring 1957—adjusting media audiences by measures of response to individual advertisements appearing in those media, and relating advertising audiences estimated to cost of space or time units involved.

A table of cost per media advertising impression, (or people exposures), presented by Dr. Banks, updates a previous 1956 study reported last spring by Leonard S. Matthews, Burnett vice president in charge of media. It shows that generally, in a kind of "apples and oranges" comparison, broadcast media deliver an advertising impression at a cost far below that of newspapers, newspaper supplements and magazines [ADVERTISERS & AGENCIES, April 1].

The new findings:

(1) Television—a one-minute commercial in an average evening half-hour program, $1.30 per impression; minute commercial in an average quarter-hour daytime program, $1.21; minute commercial (60-second daytime spot) $1.56; commercials delivered in 20-second nighttime spots, $2.10.

(2) Radio—one-minute commercial for average quarter-hour daytime program, 97 cents.

(3) Magazines—(general weeklies) four-color page, $4.84, and black and white page, $5.69; (women's service and home service) four-color, $5.10, and black and white, $5.73.

(4) Newspaper supplements—four-color page, $3.73, and black and white page, $5.11.

(5) Newspapers—1,000-line, ROP, black and white, $6.88; ROP, black and white page, $10.31, and ROP, four-color page, $8.70.

Broadcast data covered the March-April 1957 period, with sources including A. C. Nielsen for program audiences and cost, American Research Bureau for program audience composition, spot ratings based on spring 1957 ARB reports in 100 markets and costs from Standard Rate & Data Service in 13-week cycles. Print measurements were based on individual media, Daniel Starch & Assoc., Alfred Politz and newspaper reports.

An advertising impression for print was described as one where a person noted or saw an advertisement, and for broadcast media where a person was exposed to one minute of commercial time via programs (using Nielsen average audience ratings). For spot, it was determined two exposures to spot were equivalent to one exposure via programs (exposures are defined as sufficient attentiveness leading to registration in conscious faculties).

Dr. Banks cited "excellent data" on program audiences and only "fragmentary data on response to individual commercials." He added, "There is a considerable amount of information about set usage while spot announcements are on but, again, we know very little about the actual audience to the announcements." Data for major magazines on publication audience and advertisement response is excellent, he claimed, while issue audience and advertisement readership figures are limited to a relatively small number of newspapers.

Dr. Ule declared, "The pressures of the marketing facts of life make it almost inevitable that the orderly, the logical, the rigorous and fair methods of the scientific method shall have to replace the sloppy, slipshod, non-comparable methods of the past."

Dr. Ule urged development of "comparable measurements of circulation which are relatively interchangeable" among print and broadcast media. "We must measure total reach or coverage first, on a comparable basis—this is simply making certain that we take a full comparable count of the number of households which are reached with the particular issue or broadcast" before delving into qualitative differences and "unknown" factors.

Dr. Ule also noted "important progress" in some areas in appraising the "qualitative differences" of these impressions in terms of ability to implant a product message

WINS A.B.C. AWARD

"Grand Award" for an advertising campaign promoting the significance of Audit Bureau of Circulations during 1957 was presented to BROADCASTING Oct. 17 at the ABC's 43d annual convention in Chicago. This top award was given for the best campaign among the four ABC divisions—daily newspapers, weeklies, business publications and magazines.

In addition, BROADCASTING received one of two awards in the business publication field for an individual advertisement. BROADCASTING became an ABC member Oct. 15, 1956, the only publication in the radio-tv field carrying the ABC symbol.

ACTIVITY

HOW PEOPLE SPEND THEIR TIME

THERE WERE 123,417,000 people in the U. S. over 12 years of age during the week Oct. 6-Oct. 12. This is how they spent their time:

69.1%	(85,281,000) spent	1,850.6 million hours	WATCHING TELEVISION
54.1%	(66,769,000) spent	981.5 million hours	LISTENING TO RADIO
82.3%	(101,572,000) spent	414.8 million hours	READING NEWSPAPERS
30.4%	(37,519,000) spent	168.1 million hours	READING MAGAZINES
25.4%	(31,348,000) spent	384.0 million hours	WATCHING MOVIES ON TV
27.5%	(33,978,000) spent	142.1 million hours	ATTENDING MOVIES

These totals, compiled by Sindlinger & Co., Ridley Park, Pa., and published exclusively by BROADCASTING each week, are based on a 48-state, random dispersion sample of 7,000 interviews (1,000 each day). Sindlinger's monthly "Activity" report, from which these weekly figures are drawn, furnishes comprehensive breakdowns of these and numerous other categories, and shows the duplicated and unduplicated audiences between each specific medium. Copyright 1957 Sindlinger & Co.

• All figures are average daily tabulations for the week with exception of the "attending movies" category which is a cumulative total for the week. Sindlinger tabulations are available within 2-7 days of the interviewing week.

Which Sandy Jackson do you want in Omaha?

The one whose share of audience hits only 43.6%?

Or the one who hits a high of 46.8%?

They're both the same guy—only one's early (11 a.m. to noon) when with a high ¼ hour of 43.6% he outrates everything within hearing.

The other's later (2:00 to 4:00 p.m.) with a 46.8% high.

Early Sandy and late Sandy are two of the personable people who have kept KOWH on top in Omaha for 72 consecutive months.

Now only the ownership is changed—Everything else is status quo—

8 a.m. to 6 p.m. Monday through Saturday average share of audience: A first place 35.0%, (August-September Hooper). Pulse and Trendex make it unanimous.

Which Sandy Jackson to buy is a much harder problem than which Omaha radio station. Call KOWH manager Virgil Sharpe or Adam Young.

KOWH **OMAHA**

Represented by Adam Young Inc.

or of enhancing viewers' and readers' image of the product.

Hugh M. Beville Jr., NBC planning-research vice president, described the information shown by broadcast ratings. He lumped this information under the title, "audience measurement," listing such material as number of tv or radio homes, number of homes or viewers per month and per week on down to the number per commercial minute. He explained how cost-per-1,000 calculations can be made for comparative purposes at any step in this progression.

At its present state of refinement, Mr. Beville said, these measurements overshadow the potential value of an ABC for broadcasting. He added, "As much as we envy the comfortable life of newspapers which can base all of their selling and promotion on an analysis of ABC statements every six months, most broadcasters would not agree to exchange their program measurement service for a broadcasting ABC. And I doubt if any agencies or advertisers would make this swap. This does not mean that we would not like to have an ABC; it does mean that an ABC for broadcasting would be a complementary rather than a primary measurement."

PREVIEW screening of ABC's new *Tombstone Territory* (Wed. 8:30-9 p.m.) sponsored by Bristol-Myers through Young & Rubicam brought these six tv and advertising officials together. They are (l to r) James T. Aubrey Jr., vice president in charge of programming, ABC-TV; Donald S. Frost, vice president in charge of products division advertising, Bristol-Myers; Joseph A. Moran, radio-tv vice president, Y&R; M. J. Rifkin, sales vice president, Ziv Television Programs; J. Brooks Emory Jr., vice president, Y&R, and Slocum Chapin, vice president in charge of sales, ABC-TV.

Seven-Up Drive Shows Trend From Spot to Network Radio-Tv

Plans for a concerted "Seven-Up Airlift" promotion in network radio and tv on behalf of Seven-Up Co. have been set by its agency, J. Walter Thompson Co., accenting a continued trend away from spot broadcasting since last spring.

Advertisement

GREAT IDEA, BEN, LET'S STICK THEM ON PAGE 78!

The November-December campaign for its soft drinks includes participations on CBS Radio's *Amos 'n' Andy;* NBC Radio's *Pepper Young's Family, Bandstand, One Man's Family* and *My True Story;* NBC-TV's *Wagon Train* and *Tonight,* and ABC-TV's *Sugarfoot* and *American Bandstand.* These buys supplement its alternate week sponsorship of Walt Disney's *Zorro* on ABC-TV, with *American Bandstand* as the largest single purchase (twelve 15-minute segments).

The multi-network spread, starting in mid-November, represents a $300,000 expenditure. Until this past spring, when Seven-Up dropped its syndicated *Soldiers of Fortune* on many of its 140 stations and picked up *Zorro* for the fall, a sizable part of its television budget ($1.2 million out of $1.5 million in 1956) was in spot tv. Filmed *Soldiers of Fortune* at one time represented an estimated $2 million total expenditures.

Rochester Ad Agency Formed

Gibson Adv., Rochester, N. Y., agency, has been formed by Lloyd B. and Lois Gibson. The firm will handle general retail and consumer accounts, specializing in production of radio and tv programs, commercials and films. Mr. Gibson has been commercial manager of WBBF Rochester and later was on the advertising sales staffs of WHAM and WROC-TV there. Mrs. Gibson has been with Wilkinson Adv., Rochester.

BAR Reports Beer Tv Copy Trends

Nine of the nation's 50 top breweries stress flavor and taste in their television commercials, eight say their beer is "lighter, brighter, sparkling," and seven claim their brew is "slowly aged," according to Broadcast Advertisers Reports, New York in its "Commercial Copy Guide" service. The guide reports trends in spot television copy and is published quarterly. The current report analyzes beer copy in 20 cities.

AP news...*surging with profit power*

The tide waits for no man . . . neither does the news. And, because people want to know, they listen regularly to news broadcasts. Especially when news has the power of the AP name, the thoroughness and timeliness of AP coverage. Everywhere . . . AP spells Added Prestige, Added Profits for radio and television stations.

THE ASSOCIATED PRESS
50 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

Roslow Sees No Payoff On Pay Tv Anytime Soon

The economic feasibility of pay television in the immediate future was questioned seriously by Dr. Sydney Roslow, director of The Pulse Inc., New York, in a talk Friday before the Third District Conference of the Advertising Federation of America in Norfolk, Va., although the researcher acknowledged the system eventually will be able to provide "a logical service."

Dr. Roslow based his conclusions on a series of studies The Pulse has undertaken on toll tv in New York, Los Angeles and San Francisco. He predicted that before pay tv becomes practicable, "more people will go broke trying to get it off the ground than will ever make a mint out of it." Dr. Roslow also phophesied that toll tv, starting as a system without commercials, will develop into one that will make use of spot announcements.

He advised the conference of the findings of the latest Pulse study in San Francisco and Los Angeles, completed early in September. In these cities, respondents were asked about their attitudes toward major league baseball games on toll tv. Dr. Roslow reported that about 13% of the viewers in each market indicated they would be willing to pay to watch the games (105,700 San Francisco tv homes and 243,200 Los Angeles tv homes).

In a breakdown of their attitudes, The study revealed that most of the viewers would pay only once a week; a majority twice a week, and a diminishing number as the frequency of games is increased. The study also showed that whereas almost every home would be willing to pay 25 cents per game and a majority would pay 50 cents per game, very few would pay 75 cents or $1 per game.

"The crucial factor uncovered by the West Coast study," Dr. Roslow said, "is the number of games the viewer would pay to see in the comfort of his home. The sharp drop-off after the first game is indicative of an awareness that pay tv may be more comfortable but that it also will cost more money. If and when pay tv becomes a reality, this is a factor the promoters of the new medium will have to overcome."

Dr. Roslow hazarded "an educated guess" to say that neither the Dodgers in Los Angeles nor the Giants in San Francisco will have pay tv for next season. He hedged slightly to say that if conventional radio-tv sponsorship of the games does not materialize, pay tv may result initially for the away contests and then extend to the home games if the clubs become pennant contenders.

Dr. Roslow also summarized for the conference a special Pulse study conducted in New York last summer asking New Yorkers' attitudes on pay tv toward first-run movies and major league baseball games. The study indicated, Dr. Roslow said, that more than 1.25 million tv homes would pay to watch the motion picture running at the Radio City Music Hall. Dr. Roslow conceded this figure boiled down to "a lot of people," but added that other questions elicited the information that for about 80% of the tv homes, 25 cents to 50 cents was reported as an equitable price for a movie on pay tv. Dr. Roslow questioned whether the gross from pay tv, based on this information, would make the showing of first-run top-quality films feasible on a week-in, week-out basis. He added that the findings for New Yorkers' attitudes toward paying for major league baseball games are similar to those for first-run motion pictures.

He voiced the belief that despite his reservations about toll tv within the next several years, the system eventually will become operable. He believes costs will become increasingly higher to the consumer because of increasingly higher costs for entertainment productions. He predicted that ultimately pay tv will develop to the point where "someone will get the bright idea of selling spots."

PAT BOONE chats between rehearsals for *The Pat Boone Chevy Showroom* (ABC-TV, Thurs., 9 p.m.) with officials from his sponsor, Chevrolet Motor Div., and agency, Campbell-Ewald Co. At the studio are (l to r) Phillip L. McHugh, vice president for tv, C-E; William G. Power, advertising manager, Chevy; Mr. Boone, Mrs. Power, and Colin Campbell, executive vice president, C-E.

COLORCASTING®

The Next 10 Days Of Network Color Shows (All Times EDT)

CBS-TV

Oct. 22, 29 (9:30-10 p.m.) *Red Skelton Show,* S. C. Johnson & Son, through Foote, Cone & Belding and Pet Milk through Gardner Adv.

NBC-TV

Oct. 21-25, 28-30 (1:30-2:30 p.m.) *Howard Miller Show,* participating sponsors.

Oct. 21-25, 28-30 (3-4 p.m.) *Matinee Theatre,* participating sponsors.

Oct. 21, 28 (7:30-8 p.m.) *The Price Is Right,* RCA Victor through Kenyon & Eckhardt and Speidel through Norman, Craig & Kummel.

Oct. 22 (8-9 p.m.) *George Gobel Show,* RCA-Whirlpool through Kenyon & Eckhardt and Liggett & Myers through McCann-Erickson.

Oct. 23, 30 (9-10 p.m.) *Kraft Television Theatre,* Kraft Foods Co. through J. Walter Thompson Co.

Oct. 24 (7:30-8 p.m.) *Tic Tac Dough,* RCA-Victor through Kenyon & Eckhardt and Warner Lambert through Lennen & Newell.

Oct. 24 (10-10:30 p.m.), *Lux Show* starring Rosemary Clooney, Lever Bros. through J. Walter Thompson Co.

Oct. 25 (9-10 p.m.) *The Strange Case of the Cosmic Rays,* Bell Telephone through N. W. Ayer & Son.

Oct. 26 (8-9 p.m.) *Perry Como Show,* participating sponsors.

Oct. 26 (10:30-11 p.m.) *Your Hit Parade,* Toni through North Adv. and American Tobacco through BBDO.

Oct. 27 (6:30-7 p.m.) *My Friend Flicka,* sustaining.

Oct. 27 (8-9 p.m.) *Steve Allen Show,* participating sponsors.

Oct. 27 (9-10 p.m.) *Dinah Shore Chevy Show,* Chevrolet through Campbell-Ewald.

Oct. 29 (8-9 p.m.) *Eddie Fisher Show,* RCA-Whirlpool through Kenyon & Eckhardt and Liggett & Myers through McCann-Erickson.

VOICI VOTRE LAGNIAPPE

It's an established fact that KSLA-TV has dominated *every single TV audience survey* made in Shreveport. And the city, of course, is the *meat of the market.*

But in Louisiana, it's customary to throw in *something extra* when purchases are made. Our French friends call it *"lagniappe."* Well, we now have proof of *just how much lagniappe* you get when you buy KSLA-TV.

A recent mail pull which brought in 11,586 cards and letters from *every parish and county* in our 0.1 MV/M contour proved beyond a doubt not only the *strength of our signal* but the *power of our programming* throughout the entire Ark-La-Tex area. *Pour le "poop" on this lagniappe* see your Raymer Man.

KSLA-TV

channel **12**

BASIC CBS
TELEVISION NETWORK

in Shreveport, Louisiana

PAUL H. RAYMER CO., INC.
National Representatives

Ben Beckham, Jr., General Manager
Winston B. Linam, Station Manager
Deane R. Flett, Sales Manager

TRENDEX

TOP TEN NETWORK PROGRAMS

Tv Report for Oct. 1-7

Rank	Rating
1. *Bob Hope*	35.2
2. *Ed Sullivan*	29.5
3. *Danny Thomas*	27.8
4. *What's My Line*	26.7
5. *Perry Como*	26.6
6. *Twenty-One*	25.7
7. *This Is Your Life*	25.1
8. *Jack Benny*	24.9
9. *Line-Up*	24.3
10. *Red Skelton*	24.3

Copyright Trendex

NIELSEN

TOP NETWORK PROGRAMS

Tv Report for Sept. 8-21

TOTAL AUDIENCE †

Number of Homes (000)

1. *Gunsmoke*	16,274
2. *Ed Sullivan Show*	15,450
3. *Perry Como Show*	14,461
4. *I've Got A Secret*	13,967
5. *$64,000 Question*	13,761
6. *Playhouse 90*	13,678
7. *G. E. Theater*	13,349
8. *Climax*	13,266
9. *Disneyland*	12,442
10. *Twenty-One*	12,072

Per Cent of Homes *

1. *Gunsmoke*	40.9
2. *Ed Sullivan Show*	38.3
3. *Perry Como Show*	36.1
4. *I've Got A Secret*	34.8
5. *Playhouse 90*	34.5
6. *$64,000 Question*	34.2
7. *G. E. Theater*	33.3
8. *Climax*	33.2
9. *Disneyland*	31.4
10. *Cheyenne*	30.8

AVERAGE AUDIENCE ‡

Number of Homes (000)

1. *Gunsmoke*	15,285
2. *Ed Sullivan Show*	12,690
3. *I've Got A Secret*	12,566
4. *$64,000 Question*	12,401
5. *G. E. Theater*	12,236
6. *Twenty-One*	11,042
7. *Wyatt Earp*	10,836
8. *Climax*	10,836
9. *Perry Como Show*	10,712
10. *Alfred Hitchcock Presents*	10,506

Per Cent of Homes *

1. *Gunsmoke*	38.4
2. *Ed Sullivan Show*	31.5
3. *I've Got A Secret*	31.3
4. *$64,000 Question*	30.8
5. *G. E. Theater*	30.6
6. *Wyatt Earp*	28.1
7. *Twenty-One*	27.6
8. *Climax*	27.1
9. *Perry Como Show*	26.8
10. *Alfred Hitchcock Presents*	26.5

† Homes reached by all or any part of the program, except for homes viewing only 1 to 5 minutes.

‡ Homes reached during the average minute of the program.

* Percented ratings are based on tv homes within reach of station facilities used by each program.

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ARB

TOP 10 NETWORK PROGRAMS

Tv Report for Sept. 7-13

Rank	*Ratings*
1. *Ed Sullivan*	41.1
2. *Gunsmoke*	40.3
3. *I've Got a Secret*	35.9
4. *Climax*	34.6
5. *What's My Line*	33.6
6. *$64,000 Question*	33.3
7. *Studio One*	33.3
8. *G. E. Theatre*	32.4
9. *Twenty-One*	31.8
10. *Lawrence Welk*	30.7
Special Attraction	
Miss America Pageant	42.6

Rank	*Viewers*
1. *Ed Sullivan*	48,100,000
2. *Gunsmoke*	42,960,000
3. *I've Got a Secret*	33,960,000
4. *G. E. Theatre*	32,380,000
5. *Steve Allen*	31,970,000
6. *Lawrence Welk*	31,860,000
7. *Disneyland*	31,720,000
8. *Climax*	29,720,000
9. *$64,000 Question*	28,550,000
10. *Twenty-One*	28,200,000
Special Attraction	
Miss America Pageant	40,170,000

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BACKGROUND: The following programs, in alphabetical order, appear in this week's BROADCASTING tv ratings roundup. Information is in following order: program name, network, number of stations, sponsor, agency, day and time.

Steve Allen (NBC-138): Participating sponsors, Sun. 8-9 p.m.

Jack Benny (CBS-179): American Tobacco Corp. (BBDO) alternate, Sun. 7:30-8 p.m.

Cheyenne (ABC-99): General Electric (Y&R) alternating, Tues. 7:30-8:30 p.m.

Climax (CBS-195): Chrysler (M-E), Thurs. 8:30-9:30 p.m.

Perry Como Show (NBC-163): Participating sponsors, Sat. 8-9 p.m.

Disneyland (ABC-175): American Motors (Geyer), American Dairy (Campbell-Mithun), Derby Foods (M-E), Wed. 7:30-8:30 p.m.

G. E. Theatre (CBS-154): General Electric (BBDO), Sun. 9-9:30 p.m.

Gunsmoke (CBS-162): Liggett & Myers (D-F-S), Remington Rand (Y&R) alternating, Sat. 10-10:30 p.m.

Alfred Hitchcock (CBS-144): Bristol-Myers (Y&R), Sun. 9:30-10 p.m.

Bob Hope Show (NBC-139): U. S. Time Corp. (Peck), Sun. Oct. 6, 9-10 p.m.

I've Got a Secret (CBS-198): R. J. Reynolds (Esty), Wed. 9:30-10 p.m.

The Lineup (CBS-162): Brown & Williamson Tobacco Co. (Bates), Procter & Gamble (Y&R) alternating, Fri. 10-10:30 p.m.

Miss America Pageant (CBS-131): Philco (BBDO), Sat., Sept. 7, 10:30-12.

Playhouse 90 (CBS-134): participating sponsors, Thurs. 9:30-10 p.m.

Red Skelton (CBS-190): Pet Milk (Gardner), S. C. Johnson & Son (FC&B) alternating, Tues. 9:30-10 p.m.

$64,000 Question (CBS-180): Revlon (BBDO), Tues. 10-10:30 p.m.

Studio One (CBS-100): Westinghouse Electric Corp. (M-E), Mon. 10-11 p.m.

Ed Sullivan (CBS-174): Lincoln-Mercury (K&E), Sun. 8-9 p.m.

This Is Your Life (NBC-138): Procter & Gamble (Benton & Bowles), Wed. 10-10:30 p.m.

Danny Thomas Show (CBS-158): General Foods (Benton & Bowles), Mon. 9-9:30 p.m.

Twenty-One (NBC-144): Pharmaceuticals Inc. (Kletter), Mon. 9-9:30.

Lawrence Welk (ABC-200): Dodge Div. of Chrysler Corp. (Grant), Sat. 9-10 p.m.

What's My Line (CBS-157): Helene Curtis (Ludgin), Remington Rand (Y&R), Sun. 10:30-11 p.m.

Wyatt Earp (ABC-103): General Mills (D-F-S), Procter & Gamble (Compton), Tues. 8:30-9 p.m.

Expansion of Negro Market Traced in Two-Part RAB Study

The growing significance of the Negro market to advertising generally and radio specifically is detailed in a study issued last week by Radio Advertising Bureau which should leave little doubt in the advertiser's mind that the Negro pocketbook is a force to be reckoned with.

Titled "Radio and The Negro Market," the RAB study is assembled in two parts. The first, by utilizing all available business statistics, points to the Negro market as "the most economically significant and fastest growing in the nation." It notes that the 17.3 million Negro consumers "can make or break the sales programs of even the largest advertisers; that (they) can influence the national sales picture of virtually any product; that the patronage of large numbers of Negro consumers in many of America's largest cities is essential to the obtaining of sales dominance in these markets.

Section one goes on to trace the growth of Negro population and income; the shift of population from rural to urban areas (a reverse trend to the current white population's boom in suburban and rural resettlement); employment habits and changes and the growth of the Negro "middle class" in viewpoints, living habits and buying habits.

RAB follows this up with a Pulse Inc.-researched report documenting the dependence of the Negro on radio as a source of news, information and entertainment and detailing the growth among Negro radio families. The study then breaks this data down by listening habits, preferences and by geographical areas.

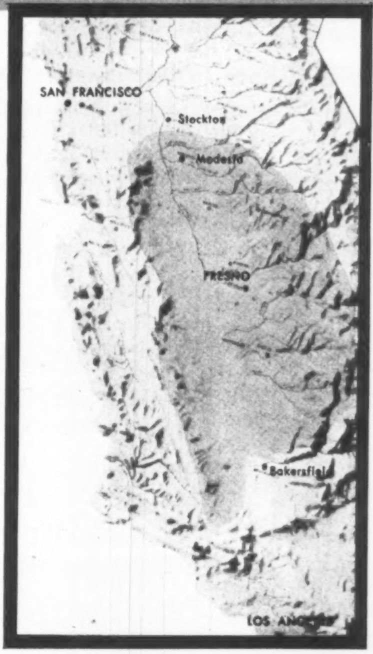
Durstine, BDA Set Agreement To Cover Southern California

Roy S. Durstine Inc. and Burke Dowling Adams Inc., both New York, today (Monday) are announcing a reciprocal working agreement whereby the two advertising agencies will jointly serve the Southern California market. Under the agreement, detailed by Presidents Roy S. Durstine and B. D. Adams, both agencies will retain their separate corporate identities, "and the arrangement does not affect the other offices of either agency."

The arrangement (1) gives BDA a Los Angeles office at Roy S. Durstine's present location, 3440 Wilshire Blvd., and thus provides that agency with an operations outlet with which to service the Studebaker-Packard and Scandinavian Airlines System accounts; (2) gives Durstine's Los Angeles office Vice President and Manager William D. Sloan the added title of vice president and western division manager for BDA; (3) calls for an increase in personnel.

Durstine has been on the West Coast since 1948. It also maintains offices in San Francisco and services such accounts as White Rock beverages (West Coast), Dietonic Products Co., the L. A. Ambassador Hotel and MacMillan Petroleum Corp. BDA, formerly headquartered in Atlanta, now operates principally out of New York, Atlanta, South Bend, Upper Montclair, N. J., and Panama.

Over, above---and beyond



One-third of Central California — east of the San Joaquin Valley — contains the nation's most rugged and beautiful mountains.

Here live thousands of families . . . cattlemen, lumbermen, turkey growers, ranchers . . . all with a better than average income. Most of them have wanted television for years.

Now, the powerful KFRE-TV signal carries over, above and beyond the mountains to bring them the only television service they can get.

Only KFRE-TV covers both the rich San Joaquin Valley . . . and the prosperous families in the other third of Central California. It's your most productive television buy.

KFRE-TV 12

FRESNO CBS

BLAIR-TV

Paul R. Bartlett, President   Ed Freck, Manager   Bob Klein, Sales Manager

BUSINESS BRIEFLY

WHO'S BUYING WHAT, WHERE

UA TURNS ON RADIO • United Artists Corp., which this week releases Richard Widmark production of "Time Limit" (Heath Productions Inc.) has allocated roughly $25,000 to saturation radio spot campaign which it is placing direct in approximately 45 markets, using average of two stations per city. Drive kicks off Oct. 24, runs through Nov. 7. Campaign does not include additional spot buys expected to be made on local level by individual theatre owners and managers. Spot drive, conducted out of UA's exploitation department, is understood to be bigger than that placed last summer for UA's "super-spectacular," Stanley Kramer's "The Pride and the Passion."

CHRISTMAS SPLURGE • Bon Ami Co., N. Y., has put its Glass Gloss glass and silver cleaner into a Christmas stencil and decorating kit and will promote product in 50 markets throughout country with intensive spot tv campaign, beginning last week in November for three weeks. Christmas promotion marks Bon Ami's first national campaign for Glass Gloss. Erwin Wasey, Ruthrauff & Ryan, N. Y., is agency.

NIGHT AND DAY • National Carbon Co., N. Y., for Prestone anti-freeze, ordered new participation schedules in NBC-TV's *Today* and *Tonight*, effective immediately. Order calls for ten participations on each show, to run through Oct. 25 for *Tonight* and Oct. 29 for *Today*. Agency: William Esty Co., N. Y.

EVERYTHING'S ROSY • Minute Maid Corp., N. Y., through Ted Bates & Co., N. Y., and Florists' Telegraph Delivery Assn. through Grant Adv., N. Y., again signed to co-sponsor NBC-TV's two-hour colorcast of 69th annual Tournament of Roses from Pasadena, Calif., on Jan. 1.

BACK FOR MORE • Bristol-Myers Co. (Bufferin), N. Y., Oct. 6 renewed sponsorship of *Jimmy Wakely Show* (Sun. 7:05-7:30 p.m.) on 21-station CBS Radio Pacific Network for 13 weeks. Agency: Young & Rubicam, N. Y.

Crosby Not Set For Shulton Although Matter Is Discussed

Reports that Bing Crosby is about to be signed by Shulton Inc. for tv were described as "slightly premature" Thursday by the toiletries house. However, Shulton officials did not deny that they and their two agencies—The Wesley Assoc. and Foote, Cone & Belding—were discussing with CBS-TV the possibilities of procuring Mr. Crosby's services for a special pre-Christmas spectacular on that network.

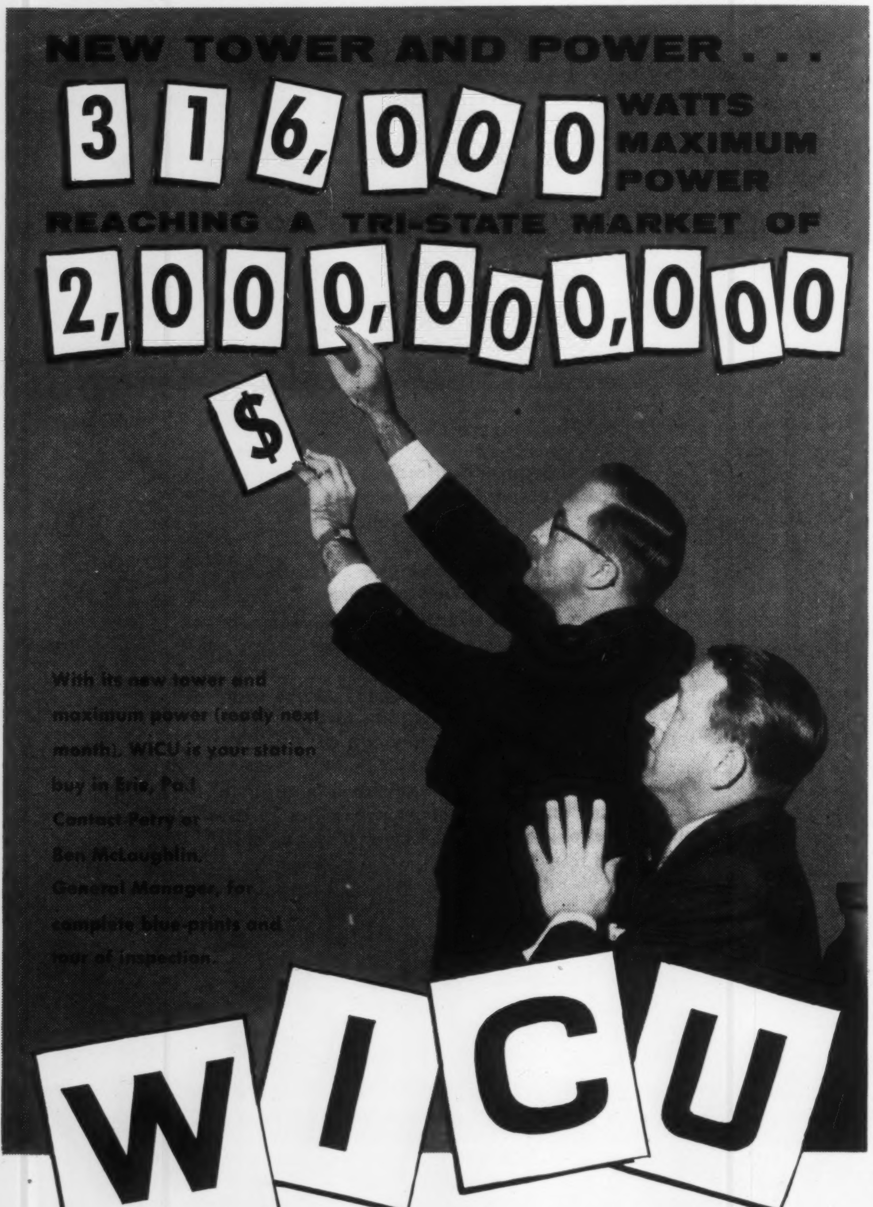
Mr. Crosby, while a regular CBS Radio personality and star of one of the frequent weekend *Ford* [Motor Co.] *Roadshows* on CBS Radio, to date has not starred on any continuous tv series. Instead he has limited himself to infrequent guest appearances on such CBS-TV programs as the old *Ford Star Jubilee*, *The Ed Sullivan Show* and his recent appearance for Edsel. He has been opposed to appearing live, but industry observers felt last week that after the "enthusiastic" reaction to his first full tv show (for Edsel), Mr. Crosby "might change his mind."

For Shulton, pre-Christmas spectaculars are nothing new. Last yuletide it sponsored Victor Borge for one of his "one-man shows" as a last minute stimulant to Christmas sales [ADVERTISERS & AGENCIES, July 8]. Shulton also feels that a one-shot appearance by Mr. Crosby would bolster its every-other-week use of network television via *The Eve Arden Show*, also on CBS-TV (Tues., 8:30-9 p.m.). Meanwhile, Wesley Assoc., for the Old Spice and women's lines is in the middle of lining up a multi-station spot radio buy in 48 markets for four weeks duration beginning Dec. 1.

FDA Warns It Will Crack Down On Misleading Flu Cure Claims

Advertisers who incorporate claims of Asian flu protection into their copy have been warned that the government will do all it can to stop misleading claims.

Commissioner George P. Larrick of the Food and Drug Administration sounded the



NEW TOWER AND POWER . . .
316,000 WATTS MAXIMUM POWER
REACHING A TRI-STATE MARKET OF
2,000,000,000 $
With its new tower and maximum power (ready next month), WICU is your station buy in Erie, Pa.!
Contact Petry or Ben McLaughlin, General Manager, for complete blue-prints and tour of inspection.
WICU

ERIE, PA.
CHANNEL 12

An Edward Lamb Enterprise — Ben McLaughlin, General Manager Represented Nationally By

EDWARD PETRY AND CO., INC.

New York • Chicago • Atlanta • Detroit • San Francisco • St. Louis • Los Angeles

first second

FOR THE **third** STRAIGHT PULSE PERIOD*

WPEN

IS

FIRST!

IN

PHILADELPHIA

* *MARCH-APRIL, MAY-JUNE, JULY-AUG., '57*

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*

53%

Neilson proves that KVOO dominates the Tulsa market, with 52.98% circulation. Here's your wide-open door to billion-dollar Eastern Oklahoma . . . plus bonus coverage in Kansas, Missouri and Arkansas counties! Reach 'em *all,* on KVOO!

KVOO
TULSA

The only station covering all of Oklahoma's No. 1 Market

Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.

1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

warning in a speech at a retail druggists' meeting at Minneapolis Oct. 9. "Some preparations will provide welcome alleviation of the aches and pains of the flu victim, but aside from the vaccine, there are no new wonder drugs for Asian flu on the market today," he said, adding that, "representations to the contrary are false, misleading and shameful." The Federal Trade Commission has been reported looking into Asian flu claims in ad copy of cold remedies, mouth washes, antihistamines, vitamins and other products.

'Snowflake' Kits Being Sent Local Stations by U. S. Steel

Although U. S. Steel Corp. dropped local radio in favor of network radio (in addition to "powerhouse" independents) for its 1956-57 "Snowflake" promotion, the giant steel firm still thinks highly of local stations.

Last week, BBDO, U. S. Steel's agency, began mailing special "Snowflake" Radio Kits to over 1,500 stations to "enable them to make money." Last winter, 1,588 stations requested a similar kit (containing announcements, suggestions and a transcription bearing the U. S. Steel musical theme). Of these, 210 later reported having sold 19,326 spots and 639 programs to tie-in advertisers, principally local hardware and appliance stores as well as utilities. Many more stations reportedly effected tie-in sales but BBDO officials last week said these stations did not submit detailed reports.

"Snowflake" is geared to move "hard goods" such as refrigerators, stoves, appliances. One out of every three tons of steel purchased by the appliance industry is manufactured by U. S. Steel, the firm says. Station may order the kits by writing to Robert C. Myers, director of market development, U. S. Steel Corp., 525 William Penn Pl., Pittsburgh 30.

A&A SHORTS

Brooke, Smith, French & Dorrance, L. A., moves to 1741 Ivar Ave., Hollywood 28.

Shaller-Rubin Co., N. Y., has announced expansion to occupancy of three floors at 312 Fifth Ave.

Marty Weiser Co., Beverly Hills, Calif., moves to new and larger quarters at 259 S. Beverly Dr.

Zam Assoc., new agency at 130 W. 42nd St., N. Y., has changed its name to Zam & Kirshner Inc.

AGENCY APPOINTMENTS

Emerson Drug Co., Baltimore, division of Warner-Lambert Pharmaceutical Co., appoints Lennen & Newell for new, unnamed pharmaceutical product.

Hamilton Beach Co. (division of Scovill Mfg. Co.—food mixers, vacuum cleaners, etc.), Racine, Wis., appoints Campbell-Mithun Inc., Chicago, to handle its account (estimated to be $500,000), effective Jan. 1, 1958.

WVNJ
WVNJ
620

when it's a question of

BUDGET

WVNJ will deliver 1000 families for just 31c. That's by far the most economical buy you can make in this market.

You'll get blanket coverage, too, because WVNJ delivers almost twice the listeners of the next two radio stations broadcasting from New Jersey.

***Source—Hooperatings Jan. - Feb.—New Jersey.**

Chances are it will be even less than 31c as time goes by because WVNJ is attracting more listeners than any other radio station in the area. It's no secret how we do it. Superb new programming (we play just Great Albums of Music from sign on to sign off) plus the heaviest consumer advertising schedule of any independent radio station in America.

When it's a question of budget—your money buys the most on WVNJ.

Represented by:
Broadcast Times Sales
New York OX 7-1696

WVNJ Newark, New Jersey
RADIO STATION OF The Newark News

FCC ANNOUNCES SPECIFICATIONS FOR NATIONAL TESTS OF TOLL TV

- **Only outlets in cities of 4 Grade A signals may apply**
- **Uhfs, vhfs eligible for 3-year tests, using any method**

Specifications for a national toll tv test were made public by the FCC last week—almost a month after it had formally announced that it had instructed its staff to draw up an order proposing the acceptance of applications for a test period of subscription tv [LEAD STORY, Sept. 23].

Simply put, the Commission said it would accept applications from tv stations for a three-year test of pay tv.

But, it added, the tests will not be permitted in any community which does not receive at least four Grade A tv signals. A Grade A signal is one which is at least 68 dbu for chs. 2-6, 71 dbu for chs. 7-13, and 74 dbu for chs. 14-83.

It also stated that any station—vhf or uhf—can participate in the tests; and that any station can use any method of toll tv—in fact can use several methods if it so desires.

The only out-and-out prohibition is that no method of scrambling or decoding the tv signal will be approved if it interferes with other radio services or degrades the technical quality of the tv signal.

And, the Commission said that each qualified method will be permitted to be used in not more than three eligible markets.

It also warned that the regular requirements for tv station operation (licensee's responsibility to broadcast in the public interest, minimum hours, equal opportunity for political candidates, etc.) will still be maintained.

The order issued last week is entitled "First Report." It stems from the 1955 petition by Zenith Radio Corp., Chicago radio-tv manufacturer, that the FCC authorize subscription tv for commercial operation.

Included in the report is a list of information to be furnished by applicants in applying for permission to broadcast pay tv (see separate story, next page).

Emphasized in the report was the decision of the Commission not to authorize pay tv operations until March 1, 1958. This is, the Commission stressed, so Congress can consider the question and legislate its desire. There are bills in Congress to prohibit pay tv on broadcast frequencies. Rep. Oren Harris (D-Ark.), chairman of the House Commerce Committee, has announced that hearings will be held in January as soon as Congress resumes.

The "First Report" was accepted by five members of the Commission. Comr. Robert T. Bartley issued a dissent, and freshman Comr. Frederick W. Ford did not participate. Comr. Richard A. Mack issued a concurring statement.

Gist of Comr. Bartley's dissent was that the Commission should establish a general policy on pay tv before considering even test authority, He maintained that pay tv proponents should be forced to justify the public interest in an evidentiary hearing before the full Commission.

The report traced the history of the present proceeding, the proposals made by each of the principal pay tv enthusiasts—Zenith, Skiatron and International Telemeter Corp., plus the more recent TeleGlobe and BiTran—questions of law, public interest considerations.

It was decided to authorize tests, the Commission said, because this is the only way that meaningful information can be secured on a host of questions.

In any event, the Commission stated unequivocally, there will be an evidentiary hearing following the three-year experimental period and before commercial pay tv is authorized completely.

Some of the details which should become known following this test, the Commission said, are: (1) public reaction, (2) extent of audience diversion from free television, (3) operation of different methods, (4) technical performance, (5) methods employed, (6) nature of programs proferred, (7) role of station licensees, (8) potential monopoly.

Permission to conduct tests might, the Commission said, be an aid to uhf. This was explained this way: Many markets now only receive three good Grade A signals. If pay tv is the bononza its proponents claim, the idle channels which are mainly uhf might be snapped up in order to put the community into the eligible class.

In discussing non-exclusivity, the Commission stressed that applicants will be required to file with the applications "a contract between the applicant and any local subscription television franchise holder or any other person participating in the local trial application, in which it is provided that the franchise holder or such other contracting party as may be appropriate in the circumstances, will, upon request of the licensee of any other television station serving the local area, participate with such other station licensee or licensees in local subscription television operations under the same terms and conditions are set out in the contract with the applicant station."

ELIGIBLE CITIES

There are at least 20 cities where toll tv tests can be commenced under the Commission's limitation that demonstration communities must receive at least four Grade A tv signals. Here is the list as culled by the Commission:

Chicago, Dallas-Fort Worth, Denver, Fresno-Tulare, Harrisburg-Lancaster-Lebanon, Reading-York, Hartford-New Britain-New Haven-Waterbury-Springfield, Los Angeles, Miami-Fort Lauderdale, Milwaukee, Minneapolis-St. Paul, New York, Philadelphia-Camden-Wilmington, Phoenix-Mesa, Portland-Vancouver, St. Louis, San Antonio, San Francisco-Oakland, Seattle-Tacoma, Washington (D. C.), Wilkes-Barre-Scranton.

This section also provides, it was stated, that no contract between a station and a franchise or other pay tv entrepreneur may prohibit the station from using any other type of pay tv system.

And, the Commission continued, these contracts must include a provision expressly providing that the station licensee may reject any program he considers unsuitable.

Also the Commission said the station licensee must not only be a party to determining the charges to be made to the public for the fee-tv service but must have the right of "ultimate decision" in such matters.

Stations granted the right to broadcast pay tv, the Commission warned, will still be responsible for maintaining the minimum number of hours of free programs (28 hours per week, and at least two hours daily).

The Commission stressed that grantees must be ready to file reports on their activities, and that any contracts between the station operator and other parties must provide for a full disclosure on such matters as charges, collections, method of disseminating coding information to subscribers, plus all other questions which the Commission might ask.

The Commission commented:

"In making our decision we are, at this stage, unaided by any meaningful demonstrations of the service in operation. Nor are there available to the Commission precise blueprints of the manner in which the operation would be conducted. The proponents indicate that it is difficult to elaborate further on the basic proposals already submitted until an announcement is made of the conditions under which subscription television operations would be permissible, thereby affording interested segments of the industry an opportunity to formulate specific plans, and negotiate detailed business arrangements and contracts which would govern the conduct of the operation. What is more, the need to adapt initial methods in the light of experience as it is progressively gained, is said to justify, and in fact necessitate, flexibility in the initial operations. Thus, in circumstances which offer no fixed guideposts either in past experience or in crystallized future plans, the Commission is called upon to rule on petitions to permit a service about which proponents and opponents have urged the most widely divergent views, in a debate which has necessarily been conducted more on the ground of potential implications of the service than on the basis of demonstrable facts.

"Proponents, claiming large benefits to the public from the introduction of a broad new financial base and added programming resources into television broadcasting, urge the immediate, definitive authorization of subscription broadcasting by television stations, with a minimum of restricting conditions. Opponents, raising the spectre of a gravely impaired free television service, insist that the only proper course for the Commission is to forbid the service or to refer the question to Congress.

"We believe the proper course for the Commission does not lie at either extreme. Having concluded that the Commission has jurisdiction in the matter, we can find little justification for either carte blanche authorization of the use of broadcast frequencies for an untried service of this kind or, on the other hand, for refusal by the Commission to afford a suitable opportunity for subscription television to demonstrate its capacity to render a useful service; for the public to appraise its desirability and register its reaction—favorable or otherwise—to what that service may have to offer; and for the Commission to determine what legislative recommendations it may be desirable to submit to Congress concerning the appropriate methods of regulating the service, in the event a trial indicates it should be permitted on a continuing basis.

"We are taking action at this time because this Commission is responsible, under both the Communications Act and the Administrative Procedure Act, for acting on the proposals before us, and in our opinion further delay in reaching our decision would not be consistent with our duties.

"Our review of the record and a painstaking study of the numerous issues it presents have led us to the conclusion that our responsibilities can best be discharged by opening the way to the consideration of applications by television station licensees for authorization to conduct subscription television operations within the limitations laid down herein. Our decision in each case will be governed by whether the specific operation proposed meets the stated requirements and in our judgment would serve the objectives set out in this Report."

The Commission concluded:

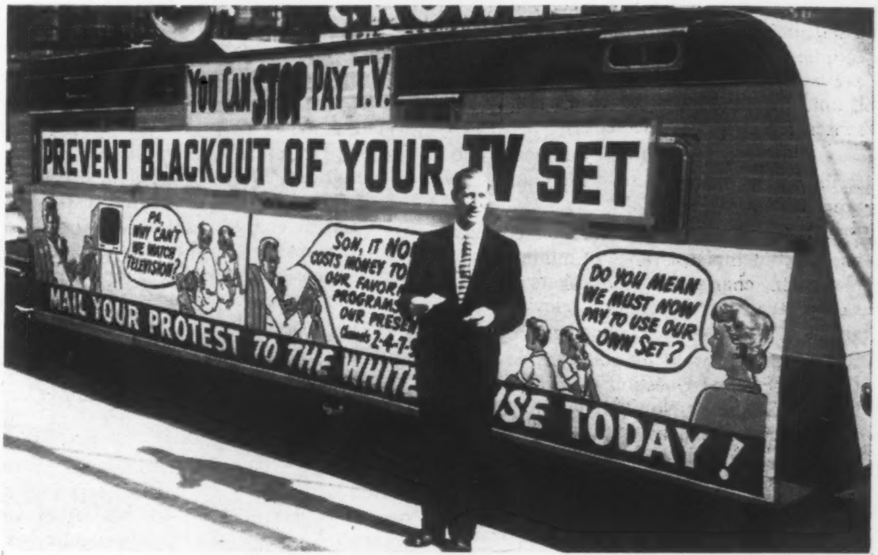
"In our belief, trial subscription television operations conducted within the framework of the foregoing conditions and requirements would afford much needed opportunity:

"(a) to enable the public to register its own judgment with respect to the subscription television service offered.

"(b) to obtain data and information which would assist the Commission to determine the probable competitive impact of a subscription television service upon the free system. The present record affords an inadequate basis for sound judgment as to whether the systems as presently proposed would provide stimulating competition with the present system which would be beneficial to the public, or whether subscription television could potentially impair the operation of the present system to such a degree that it could not continue to provide service of the present or foreseeable quantity or quality of free programming, and would oblige the public to pay eventually for the reception of numerous programs of the kind it now receives free of direct charge.

"(c) to obtain information, based on operating experience, concerning the possible need to standardize equipment and methods used in the technical operation of a subscription television service.

"(d) to determine, on the basis of experience, whether and the extent to which any aspects of a subscription television would call for the imposition of additional controls, whether such controls require the adoption of amendments to the Communications Act, and if so, what recommendations should be made to Congress."


YOU CAN STOP PAY T.V.
PREVENT BLACKOUT OF YOUR TV SET
PA, WHY CAN'T WE WATCH TELEVISION?
SON, IT NO COSTS MONEY TO OUR FAVOR PROGRAMS OUR PRESE Channels 2-4-7-
DO YOU MEAN WE MUST NOW PAY TO USE OUR OWN SET?
MAIL YOUR PROTEST TO THE WHITE SE TODAY!

RYAN SAYS IT'S WAR—VS. PAY TV

Although there are many who can't decide which side of the fence to straddle when it comes to pay tv, there's no doubt at all in the mind of Harold M. Ryan, Michigan state senator. He's agin it.

Sen. Ryan, who considers himself a long-time opponent of pay tv, launched his public campaign Oct. 11 in downtown Detroit. Battle headquarters is a 30-foot house trailer equipped with loudspeakers and decorated with banners urging public protest (see above). Volunteers hand out postcards to pedestrians; these are addressed to the FCC, c/o The White House. The cards read: "Please do not take away free tv programs. If present plans for pay tv are allowed, one or all of our existing free channels would be blacked out unless we pay to see the program. Please do not let this happen." Space is provided for signature and address.

Mr. Ryan hopes his campaign will spread from Detroit throughout the state, since he feels the only way to win is through the expression of public sentiment. He's aiming for the support of various civic and business organizations, and states he is undertaking the campaign at his own expense to "urge the people into action."

Detailed Requirements Listed for Applicants

It's a pretty detailed and comprehensive documentation applicants for toll tv operation must submit to the FCC. Here are the FCC's own words on what it expects from subscription tv applicants for test operation authority:

Information to be Submitted by Applicants

Applications for authorizations to conduct subscription television operations must contain the following information and be accompanied by executed contracts between the applicant and the persons designated below covering the matters indicated. Applications and documents submitted therewith must be filed in an original and fourteen copies.

A. Complete, detailed description of the design and method of operation of any encoding and decoding or other equipment to be used in the proposed subscription television operation. If requested by the Commission, applicants must furnish to the Commission's laboratory at Laurel, Maryland, models of all decoding and other portable equipment to be used in the operation, and must make available for inspection by Commission representatives any non-portable equipment such as encoders proposed to be used. At the Commission's discretion, action may be withheld on applications until the Commission has had an opportunity to inspect models of the equipment proposed to be used and observe the operation of such equipment.

B. Complete, detailed statement describing in all particulars the manner in which the proposed operation will be conducted, including:

(1) The methods for disseminating any decoding information needed by subscribers, and for billing and collecting charges, including installation charges, monthly charges, charges per program or any other charges payable by subscribers.

(2) A complete statement of the terms and conditions under which contracts

will be entered into with subscribers; also, a statement as to whether the proposed subscription television service will be made available to all persons applying for it, and if not, a statement of the basis upon which subscribers will be selected.

(3) The approximate number of subscribers it is intended to serve during the proposed operation.

(4) Available information concerning the contemplated range of minimum and maximum charges to subscribers for the various types of subscription television programs it is proposed to offer to the public.

(5) Answers to questions in Table I, Section II and Question No. 4 in Section III of FCC Form No. 301, with respect to any person or persons who would perform, supervise, participate in or control the performance of any of the following functions: *

(a) Provision of encoders and any other equipment required for the transmission of subscription television programs other than equipment used by the television station for its regular operation. †

(b) Provision of decoding or other equipment required for the intelligent reception of subscription television programs by the subscriber.†

(c) Determination of the charges, terms and conditions of service to subscribers and of payments to the television station for its participation in the proposed subscription television operation.

(d) Selection and procurement of subscription television programs for local transmission.

(e) Dissemination of decoding information to subscribers, billing, and other related functions.

(6) Detailed information concerning commitments obtained and negotiations underway for the provision of subscription programs to be offered to subcribers during the proposed subscription television operations.

(7) Statement of intention with respect to the transmission of commercial announcements during subscription television programs. (The Commission understands from proposals before it in this proceeding that the proponents do not contemplate the inclusion of commercial announcements in subscription television programs.)

C. Applications must be accompanied by copies of executed operating agreements between the applicant licensee and any person (local community franchise holder for the subscription television system to be employed, holder of patents on equipment to be used, patent licensees or any other person) who would perform, supervise, participate in or control the performance of any of the functions enumerated under B(5) above. Such agreements must:

(1) State, in full detail, all the undertakings and understandings between the applicant and such other persons which will govern the conduct of all aspects of the proposed subscription television operation.

(2) Contain the provisions required by paragraphs 74, 75, 77, 78, 79, 86 and 87 hereof [non-exclusivity, licensee responsibility, uniform charges, reports], and provide that participation in the operation by the station licensee is conditional on compliance therewith by the other contracting party or parties.

(3) Provide that no amendments thereto shall take effect until they have been filed with the Federal Communications Commission.

D. If the performance of any of the functions listed under B(5), above, by the person with whom applicant enters into an operating agreement, is the subject of any contract, agreement or understanding between such person and any third person, applications filed hereunder must be accompanied by copies of such contracts, agreements or understandings.

Appeals Court Faces Heavy Radio-Tv Docket

Does the FCC have the right to permit temporary operation on a tv channel while a battle is being fought among competitive applicants for that frequency?

Does an electronics manufacturer—who makes radio and tv sets—have the right to protest the license renewal of radio-tv stations in its community owned by a rival manufacturer?

Is the FCC legally correct in promulgating its judgment that it does not have the power to consider the economic impact of a new station on an existing station?

Will the FCC's tv grants stick in Miami, Indianapolis, Boston and other cities?

Can the FCC rightfully take away vhf channels from stations in Evansville, Peoria, Springfield, Ill., and other cities?

These among other questions very likely will be answered this court year. They are among the more than 35 radio-tv cases pending decision in the U. S. Court of Appeals for the District of Columbia. There are two cases in other circuits. The Washington, D. C., fall term began three weeks ago.

Pending judicial determination are two appeals against the Commission's authority permitting uhf stations to operate on newly-assigned vhf channels pending the outcome of comparative hearings for the vhf channels. One is in St. Louis, where the former ch. 36 KTVI (TV) is now operating on ch. 2 (moved to St. Louis from Springfield, Ill.). The other is in Albany, N. Y., where ch. 41 WCDA (TV) has been given permission to operate on ch. 10 Vail Mills, N. Y. (a suburb of Albany).

The St. Louis operation has been attacked by Louisiana Purchase Co., applicant for St. Louis' ch. 2. The Albany grant has been under fire by WVET-TV Rochester, N. Y., an applicant for Albany's ch. 10.

A similar case — with a slight difference—is in New Orleans where ch. 20 WJMR-TV that city is operating under an experimental grant simultaneously on ch. 12. This has been attacked by co-channel ch. 12 WJTV (TV) Jackson, Miss., and by KWTV (TV) Oklahoma City. WJTV claims the Commission cannot compromise its rule, which requires that co-channel transmitters must be at least 190 miles away. The WJMR-TV transmitter is less than 190 miles from the WJTV transmitter. KWTV is an applicant for the new New Orleans vhf channel.

Several months ago Philco Corp., Philadelphia, asked the FCC to set for hearing the applications of WRCV-AM-TV that city for license renewals. Philco claimed the NBC-owned stations constitute unfair competition since they represent RCA (which owns NBC) to the Philadelphia audience. The FCC dismissed the petition on the ground that Philco has no standing to object.

Earlier this year, the Commission stated that it does not have the statutory power to consider economic impact on competition in deciding whether or not to grant or deny an application. This was the Southeastern Broadcasting Co. case, which was appealed but then withdrawn. Before this declaration the Commission had assumed it had this legal power but had always decided against using it. In court is the appeal of WLBB Carrollton, Ga., against the grant of a new radio station in Bremen, Ga. (now WWCC) on these grounds.

There are 10 appeals seeking to upset new tv grants. These include:

Knoxville, Tenn., ch. 10; Norfolk, Va., ch. 10; Miami, Fla., ch. 10; Boston, Mass., ch. 5; Orlando, Fla., ch. 9, Indianapolis, Ind., ch. 13; New Orleans, La., ch. 4; Biloxi, Miss., ch. 13; Charlotte, N. C., ch 9. Also on appeal is the grant made for ch. 2 in Springfield, Ill., but this has been held in abeyance until the companion deintermixture appeal is decided.

Among the deintermixture cases are the

BOXSCORE

STATUS of comparative hearing cases for new tv stations before FCC:

AWAITING FINAL DECISION: 1

Beaumont, Tex., ch. 6 (9-30-57).

AWAITING ORAL ARGUMENT: 8

(Figures in parentheses indicate dates initial decisions were issued.)

Coos Bay, Ore., ch. 16 (7-20-56); Hatfield, Ind.-Owensboro, Ky., ch. 9 (2-18-57); Onondaga-Parma, Mich., ch. 10 (3-7-57); Toledo, Ohio, ch. 11 (3-21-57); Cheboygan, Mich., ch. 4 (6-21-57); Buffalo, N. Y., ch. 7 (9-13-57); Lubbock, Tex., ch. 5 (9-9-57); Mayaguez, P. R., ch. 3.

IN HEARING: 7

Alliance, Neb., ch. 13 (6-6-57); Greenwood, Miss., ch. 6; Elk City, Okla., ch. 8; Ogden, Utah, ch. 9 (7-3-57); Baton Rouge, La., ch. 18 (7-11-57); Elko, Nev., ch. 10 (7-11-57); Beaumont-Port Arthur, Tex., ch. 12.

IN COURT: 10

(Appeals from tv grants in U. S. Court of Appeals, Washington.)

Portsmouth, Va., ch. 10; Miami, ch. 10; Knoxville, Tenn., ch. 10; Boston, ch. 5; Springfield, Ill., ch. 2; Charlotte, N. C., ch. 9; Biloxi, Miss., ch. 13; New Orleans, La., ch. 4; Orlando, Fla., ch. 9; Indianapolis, Ind., ch. 13.

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* References in Form 301 to "applicant" will be understood to include both the applicant hereunder and any other person or persons described in B(5). References in Section III, Question 4 of Form 301 to "station" and to "the purchase or construction of the station" will be understood to refer to the local subscription television operation. Applicants need not resubmit information already on file with the Commission.

† In the case of equipment manufacturers, the name and address will suffice, except where the information specified under B(5) is required for such manufacturers under B(5)(c), (d) or (e).

7 pm and all is SELL on WCAU-TV Philadelphia

Seven days a week—at seven pm—every survey ever taken shows WCAU-TV far out in front! This season we are adding three outstanding new shows to this vital time slot. Now is the time to secure your client's franchise in this powerful sales period. Remember . . .

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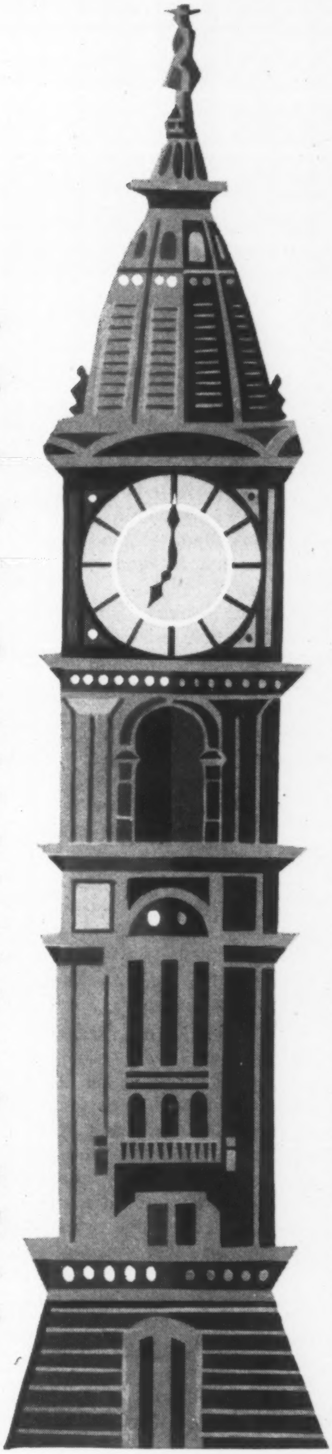


monday NEW

"GRAY GHOST"

History, adventure, excitement played out against the stirring setting of the Civil War. Legendary exploits of Confederate army guerrillas. A television first.

(Co-sponsors: Freihofer Baking Company and Venice Maid Ravioli)

Available alternate week sponsorship after December 16th.

tuesday NEW

"WHAT IN THE WORLD?"

The Peabody Award program that makes science a fascinating game. Now being televised in full color.

Available full or alternate sponsorship

wednesday

"WHIRLYBIRDS"

The thrilling, action-filled adventures of two free lancing Helicopter pilots. One of the highest rated film shows on television.

(Co-sponsored by Nabisco and Sylvan Seal)

thursday

"SHERIFF OF COCHISE"

Adventure series based on the files of the sheriff's office in Arizona's Cochise County.

(Sponsored by Socony Mobil Oil Company)

friday NEW

"THE NEW ADVENTURES OF CHARLIE CHAN"

Famed character actor, J. Carrol Naish, appears as the greatest detective of them all, the beloved Charlie Chan—in a series of thrilling new mysteries.

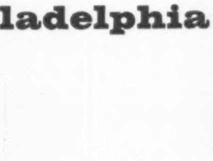
Available full or alternate sponsorship

saturday

"HIGHWAY PATROL"

Broderick Crawford stars in this outstanding series based on the actual exploits of the state highway police.

(Sponsored by P. Ballantine & Sons)



special!

SUNDAY 6:30 TO 7 PM

Alternate sponsorship available on

"HARBOR COMMAND"

Starring popular screen star Wendell Corey in exciting true-to-life stories of America's Harbor Police, Coast Guard Units and Port Authorities. Precedes "Lassie" and inherits the audience of "Waterfront"—the top rated syndicated show in Philadelphia for three years.

(Co-sponsor La Rosa)

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following, in addition to the Springfield case:

Peoria, Ill., ch. 8; Hatfield, Ind., ch. 9; Hartford, Conn., ch. 3 and Madison, Wis., ch. 3. The two last-named are under attack because the FCC did not remove these vhf channels; the first two because the Commission did move them away.

There are a number of other cases, the senior in point of time is the appeal against the Commission's approval for WSPA-TV Spartanburg, S. C., to move its ch. 9 transmitter from Hogback Mt. to Paris Mt. This has been under attack by WGVL (TV) Greenville and WAIM-TV Anderson, both South Carolina, both uhf outlets, since January 1954.

CONTEMPT QUESTION RAISED ON 3 FRONTS

- **Broadcast newsmen in two cases**
- **Torre won't name CBS source**

The legal riddle of the journalistic ages—When is a newsman in contempt of court?—arose in three separate spots last week but no development at the weekend had provided anything resembling an answer.

Broadcast newsmen in Miami, Fla., and La Porte, Ind., became involved in tussles with the bench. A New York newspaper reporter is embroiled in judicial troubles involving quotations said to have been made by a CBS official.

At Miami, Judge Stanley Milledge, of Dade County Circuit Court, tried to extend Canon 35 of the American Bar Assn. into the courthouse corridor Tuesday afternoon. The canon deems it unethical to allow radio-tv reporting in court trials.

Bob Brumfield, WTVJ (TV) Miami cameraman, joined newspaper photographers in an effort to photograph Judge Milledge in the courthouse corridor after the judge had jailed an attorney on a contempt charge. Mr. Brumfield, along with two newspaper photographers, was held in custody an hour but clung to his film. Ralph Renick, WTVJ news director, ran the film at 6:15 p.m., announcing he would take full responsibility for any action by the court. By that time, however, Judge Milledge had authorized use of the film. Mr. Renick topped the telecast with an editorial criticizing the canon.

Jean LaGrange, newscaster of WLOI La Porte, Ind., was cited Wednesday for direct criminal contempt of court after a murder trial was adjudged a mistrial because of his broadcast with the accused. Mr. LaGrange was in jail two hours before $1,000 bail was raised. A hearing on the contempt charge is scheduled today (Monday).

A transcript of Mr. LaGrange's newscast, read in court, quoted him as saying attorneys and the court were guilty of unethical practices in offering the accused a chance to plead guilty to a manslaughter charge. The accused, who had gone through three previous no-decision trials, was quoted as saying his attorneys had sent him a letter suggesting he might receive a suspended sentence if he pleaded guilty to manslaughter. He also said he wanted to be vindicated by a jury of a killing charge in 1949.

Mr. LaGrange, a representative in the 1955 Indiana Legislature, described the contempt citation as "a far-reaching thing. It involves freedom of the press. Newsmen should be allowed to interpret the news for their readers and listeners."

FCBA WINNERS

At the annual Federal Communications Bar Assn. outing last week at the Congressional Country Club the following were among the winners of athletic events:

Golf: low gross winner, Robert Rawson, chief, FCC Hearing Division, with 80; second place, Hollis Seavey, director, Clear Channel Broadcasting Service, with 81; tied for third with 82 were Russell Eagen, Washington attorney, and Charles Gowdy, who was legal assistant to former FCC Chairman McConnaughey. Low net winners were Comr. Robert E. Lee, with 71; Ted Noyes with 72, and Harold Cohen, attorney, and H. E. Barber, Comr. Mack's legal assistant, each with 73. Hole-in-one winner, whose drive came within six feet of the pin, was Paul Dobin, attorney. Newton Haverstock won the driving contest.

Tennis: Ed Kenehan, attorney, and Ed DeGray, first prize; Ben Fisher, attorney, and Bob L'Heureux, attorney, second prize.

In softball the FCC team, led by Wally Johnson, defeated the FCBA team under Vincent Pepper, 7-4, thus retaining the softball trophy for another year. FCBA has won three out of the five annual games played so far.

In New York, Marie Torre, radio-tv columnist for the *Herald-Tribune*, refused to name the CBS executive she had quoted in a column dealing with Judy Garland. She had been called to testify in a pre-trial examination bearing on a suit brought against CBS by Miss Garland, who charged CBS authorized publication of false and defamatory matter. Federal Judge Sylvester Ryan warned Miss Torre her refusal to testify may force him to sentence her to 30 days in prison. This would pave the way for a ruling by the U. S. Supreme Court on the question of a reporter's right to withhold news sources.

Smith Withdraws Opposition, Clearing Way for WGMS Sale

Opposition of minority stockholder Lawrence M. C. Smith to the $400,000 sale of WGMS-AM-FM Washington, D. C., to RKO Teleradio Pictures Inc. has been withdrawn the buyer informed the FCC last week. Although no details of Mr. Smith's action were divulged, it was learned that he sold his 16⅔% interest in WGMS Inc. back to that corporation last week and thus withdrew his standing as a stockholder in the selling company.

FCC approval of the transfer—which was initiated in April 1956—is expected to be forthcoming soon. Last April an FCC hearing examiner recommended that the transfer be approved. This followed a protest by Mr. Smith and a Washington group known as Friends of Good Music. Oral argument before the FCC was scheduled to take place today (Monday). Friends of Good Music had already informed the Commission it was not planning to continue its opposition. The Commission originally approved the sale, but its return to the sellers was directed by court order pending the outcome of the protest proceeding.

RKO Teleradio also announced that it has decided to continue the WGMS good music schedule interspersed with MBS newscasts. And, the prospective new owner announced, M. Robert Rogers, general manager of the stations for the last 10 years, will continue in charge. WGMS was founded in 1947 and operates on 570 kc with 5 kw daytime and 1 kw night.

Other sales announced last week:

KOWB Laramie, Wyo. (250 w on 1340 kc, MBS), was sold by Richard P. McKee to John Hunter and Richard K. Power for $108,000. Sales price includes 11-station KOWBoy Sports Network in Wyoming. Messrs. Hunter and Power own WAVN Stillwater and WCMP Pine City, both Minnesota. Mr. McKee bought KOWB last May for $75,000. He has bought WMOU-AM-FM Berlin and WJWG Conway, both New Hampshire, from John W. Guider for $165,000. Lynn Smith, KOWB general manager, will accompany Mr. McKee to New Hampshire where he will serve as coordinator of the stations.

WKEN Dover, Del., was sold by Jason Pate to James Olin Tice interests for $35,000. Mr. Tice owns WMYB Myrtle Beach, WBLR Batesburg and WJOT Lake City, S. C. WKEN is a 500 w daytimer on 1600 kc. Mr. Pate continues to own WASA Havre de Grace, Md.

Broker in both transactions was Allen Kander & Co.

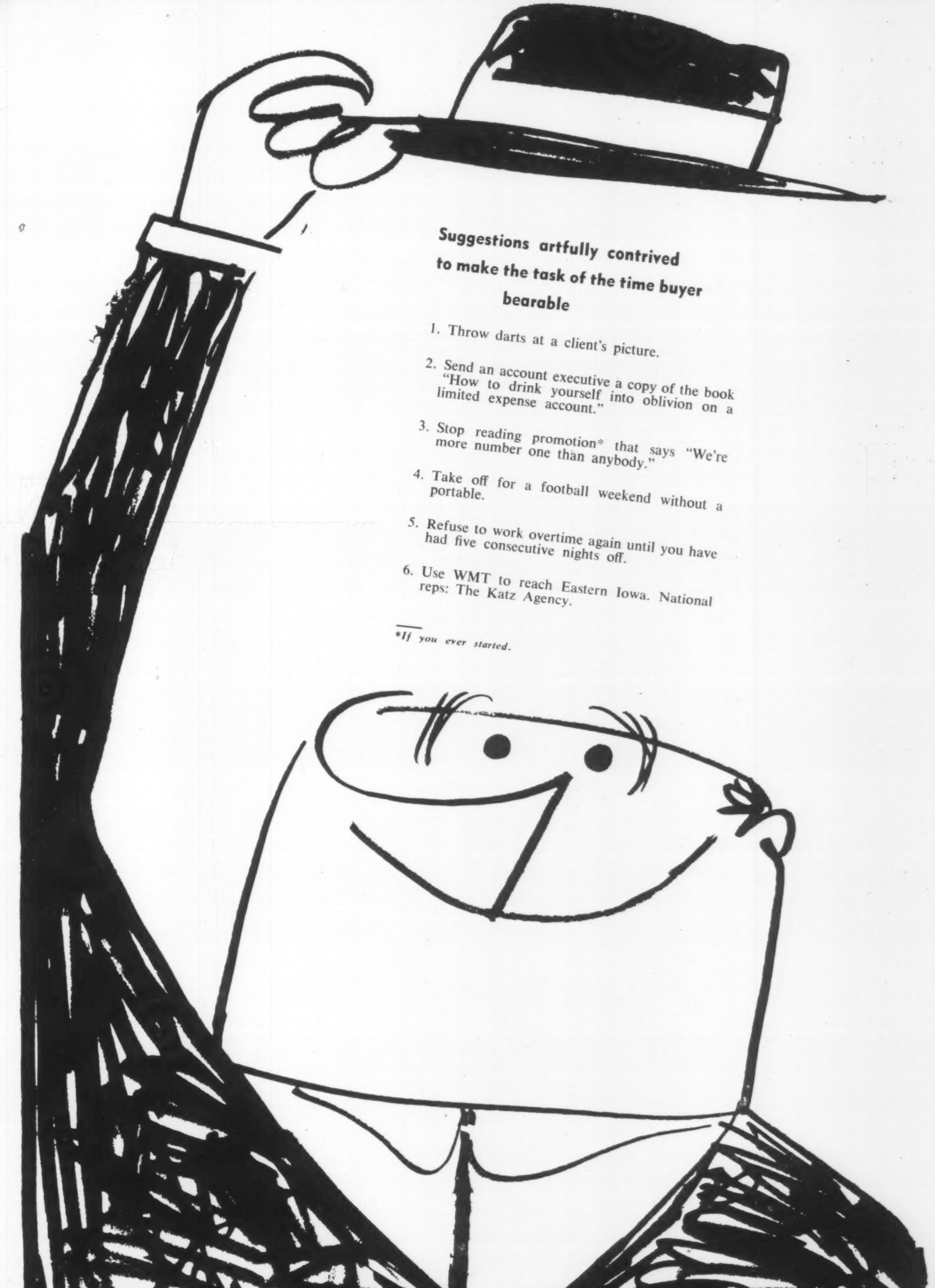
Roanoke Broadcasting Group Purchases WRKE for $75,000

Among the four station sales approved by the FCC last week was WRKE Roanoke, Va., which was sold by Elmore D. and Reba F. Heins to Bertram and Allan Roberts, Sherwood J. Tarlow and Joseph Kruger for $75,000.

The group does business as Roanoke Broadcasting Co. and has interests in WARE Ware and WHIL Medford, Mass., and WGUY Bangor and WLOB Portland, Me. Comr. Robert T. Bartley voted for a McFarland letter which would require the station to show cause why it should not submit the sale to a hearing.

Norman M. Glenn received approval for the sale of WCHI Chillicothe, Ohio, to Joseph H. and Agnes I. McGillvra, doing business as Chillicothe Broadcasting Co., for $78,450. Mr. McGillvra, a former station representative, also has an interest in WBIW Bedford, Ind.

KLIL Estherville, Iowa, was sold to Jack W. Turnbull for $15,000. The construction permit of KBCL Bossier City, La., was sold to Thomas A. DeClouet, president of Bossier Broadcasting Service Inc., for $3,594.



Suggestions artfully contrived to make the task of the time buyer bearable

1. Throw darts at a client's picture.
2. Send an account executive a copy of the book "How to drink yourself into oblivion on a limited expense account."
3. Stop reading promotion* that says "We're more number one than anybody."
4. Take off for a football weekend without a portable.
5. Refuse to work overtime again until you have had five consecutive nights off.
6. Use WMT to reach Eastern Iowa. National reps: The Katz Agency.

**If you ever started.*

FIVE FCC MEMBERS LIST SUBJECTS THEY'D LIKE MOULDER TO COVER

- **All hope Congress will clarify intent on Communications Act**
- **Hyde, Ford withhold opinions; other commissioners speak up**

Although members of the FCC wear furrowed brows when they talk about the Moulder committee investigation (scheduled to get underway in January), the creases in their foreheads are not there solely because of dread anticipation.

Most commissioners have views on what the committee can accomplish in squaring their activities with the facts of regulatory life. All of them have been giving much thought to these subjects (therefore the furrows), and they hope that out of the forthcoming inquiry may come some beneficial results.

To determine what the commissioners would prefer to have the Moulder committee look into, BROADCASTING interviewed all the commissioners. Each had certain ideas, although some were more extensive in their outlines than others. New Comr. Frederick W. Ford excused himself from expressing any opinion at this time. Comr. Rosel H. Hyde agreed he had a number of things on his mind but felt that he should not discuss them all at present.

Basic attitude of the five commissioners is the hope that Congress will clarify the intent of the Communications Act and its amendments so that the FCC knows exactly what is meant.

For example, it is no secret that there are a number of commissioners who believe that the no censorship provision of the Communications Act (Sec. 326) means that the Commission should have nothing at all to do about programming.

But, there are others who feel, just as strongly, that the public interest, convenience and necessity clause of the Act (Sec. 307[a]) impels the Commission to look at programming.

It is this sort of conflict in interpretation that virtually all commissioners agree should be clarified by an expression of Congressional intent.

Here is a composite of the views of the five commissioners:

- **Protest rule (Sec. 309[a]).** All the commissioners favor another Congressional look at this 1952 amendment to the Act. This section permits interested parties to file protests against grants made without a hearing. In too many instances, they feel, this provision has been abused. The law should be changed, it is felt, to give the Commission more discretion in establishing standing to protest and also the issues to be heard. It is felt that court interpretations have incorrectly opened the door for these abuses.

- **Economics.** Congress should tell the FCC once and for all whether or not the competitive impact of a new station on an existing station should play a part in FCC deliberations. Only last March the Commission ruled that it had no power to take economic injury into account. Two commissioners, however, voted against this view. They were Comrs. Hyde and Robert T. Bartley.

- **Separation of functions.** Virtually every commissioner couples this section of the Communications Act, also a 1952 amendment, with the word "ridiculous." The strict construction of this clause is an untenable position for the commissioners, it is felt. They cannot, some note, even ask their own general counsel for legal advice in an adversary proceeding. Several point out they may not even talk to examiners about legal or procedural problems in an attempt to speed up proceedings. One commissioner referred to the "exalted" position of examiners; another made the point that examiners can almost "make" a case for one applicant or another by the way they rule on procedural points and evidence.

- **Multiple ownership.** Without specifying what they think should be the answer, four commissioners feel that some expression from Congress on what constitutes monopoly would be helpful. In some views, this is part of the larger, economic picture. It is coupled with the antitrust question by many of the commissioners and with the diversification issue by others.

- **Procedures.** Here three commissioners feel that some of the requirements of due process tend to add red tape and delay the expeditious handling of applications. One commissioner expresses the thought that "too much due process" is the reason for the Commission's slow-moving activity, particularly in comparative cases.

- **Station sales.** As of now the Commission has no alternative but to approve an application for the sale of a station if the buyer meets statutory qualifications. Three commissioners feel, however, that there ought to be some criteria on which to judge whether or not the transfers are in the public interest. There should be some way by which the FCC can control who the new owners are, one commissioner states. Another thinks there should be no limitation on the right to sell, but some sort of hearing might be required to insure some measure of local identity.

- **Spectrum jurisdiction.** Two commissioners feel strongly that Congress should give primary concern to the question of the spectrum. Under the Communications Act, the President allocates the radio spectrum between government and non-government use. The FCC administers only that portion of the spectrum assigned to private use. While none expresses opposition to the idea of the President having supreme authority, it is considered an unworkable conflict that there is no single agency, or head, which exercises overall control.

- **Common carrier.** Two commissioners are exceedingly articulate on the question of the Commission's policies regarding the use of common carrier facilities as against the mounting demands by private users to build and operate their own microwave systems.

These are the major facets of the Commission's thinking about what Congress can do to clarify and interpret—and, if need be, change the Communications Act through legislation.

Some of the commissioners are explicit and articulate. Chairman John C. Doerfer thinks there are two primary questions which have to be settled by Congress. The first is the question of administrative finality. The other is program review.

The chairman called attention to the number of tv cases which have been made final by the Commission only to be reopened either by virtue of the provisions permitting petitions for reconsideration or by court order. It is the chairman's view that only if new evidence is noted or some significant oversight in the order or in the procedure is found should a final order be reconsidered. No court should be allowed to force the FCC to take into account a stockholder death or a stock transfer, after the final Commission action, Mr. Doerfer declared.

The "no censorship" provisions of the Communications Act are hard to reconcile with the Commission's practice requiring a program review at renewal time, Mr. Doerfer feels. Stations should be required to maintain a log, Mr. Doerfer said, so that there is some record if a complaint is made or if a new application is made for the same facility—in the latter the program performance of an existing station might be weighed against the program proposals of the applicant, he points out.

This is tied up, in the chairman's mind, with the license renewal terms.

He still feels—as he has publicly stated—that licenses should be for an indeterminate term. Thus, he reasons, the program fare of an existing station would be of no consideration except when an application is made for the facility or if the Commission finds that a review of the station's stewardship is required.

Close to Mr. Doerfer's heart is his vigorous belief that economics should play no part in the FCC's considerations. The Act, he points out, specifically states that broadcasting is not a common carrier service; therefore, he feels it is strictly private enterprise. He agrees, however, that there have been calls for economic protection. In fact, the courts have injected economics by making this one of the standards on which anyone—"newspaper or housewife," Mr. Doerfer holds—can file a protest and be assured of a hearing which serves no purpose but to delay a broadcast service to the public. In this sense, Mr. Doerfer is also eager to have Sec. 309(c) repealed or at least revised.

Mr. Doerfer has an explicit program for straightening out the spectrum utilization problem. This is to have one authority (an agency like the Atomic Energy Commission) which would provide for both government and private use of the crowded spectrum. The President should still have the final power, Mr. Doerfer feels, but the present divided authority is not an efficient

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means of administering this valuable resource.

Comr. T. A. M. Craven, twice a commissioner, formerly chief engineer of the FCC and for 12 years a private consulting engineer, obviously has given much thought to these questions. He is direct and specific about what he would like Congress to explain.

Basically, Comr. Craven feels broadcasting should be utterly free of any competitive restraints. This requires, he feels, that Congress specify clearly that the Commission must not take into account anything remotely resembling the economic impact of one station on another. This also requires, he asserts, that the protest rule must be revised. It also involves such other problems as mutiple ownership limitations, diversification and allied policies, he feels.

Another section Mr. Craven feels Congress should explore—and set down guidelines for the Commission—is the antitrust policy. Some elements in broadcasting and in Congress have pressed the Commission to take into account antitrust charges against applicants—even though these have never been litigated. If Congress feels the Commission should take these into account, it should set out criteria—or direct the FCC to pass this question and let the Department of Justice and the courts handle it.

Mr. Craven feels that the provision prohibiting censorship of programs should be construed literally. If Congress has other ideas, it should tell the Commission so, directly and unequivocally.

Another serious consideration in Comr. Craven's mind is whether Congress agrees or disagrees with the long-time FCC policy to use wire where possible instead of the radio spectrum, and to use common carrier facilities where possible instead of privately owned facilities. Big business is now using radio as an important tool in operations, he points out, and it is imperative that Congress express itself on policy here. Does Congress want to maintain the common carrier principle—"service to the entire public both in congested and non-congested areas," or does it want to "stimulate competition against the common carrier services with private systems?"

Comr. Robert T. Bartley is another who has given serious thought to Commission policies and desires to see Congress tell the Commission whether or not it is following the intent of the law in its practices.

Comr. Bartley feels that it is necessary for Congress to "reconfirm" what it intended when it specified that broadcasting is not a common carrier. This does not mean, according to Comr. Bartley, that Congress meant that broadcasting was to be completely free and untrammelled.

Over the past few years, Mr. Bartley, a former broadcast executive and at one time an FCC official, has made it plain that a particular concern of has is the buying and selling of broadcast properties. He has almost invariably voted (mostly alone) in urging a hearing where a broadcast station was being sold to a major broadcast or non-broadcast entity. He is not against such sales, he hastens to add, but he strongly feels that there ought to be more on the record of these transfers.

Related to this in the Texas commissioner's mind is the question of how many stations one person or company may own. He has no set position on this, he explains, but he thinks it is a subject to which Congress might address itself and tell the FCC exactly what its feelings are.

And, Comr. Bartley feels, Congress must set up once and for all exactly what the FCC should do on the economics issue. Should the Commission consider this, or should it wash its hands of the whole thing?

An expression of Congressional intent would be "damned" helpful, Comr. Robert E. Lee feels, particularly in such areas as station sales and the Commission's common carrier, and safety and special services.

The whole question of station sales and the Commission's jurisdiction should be explored, Mr. Lee feels. Not that there should be any prohibition, but there should be some way for the FCC to retain discretion in the choice of new owners, Mr. Lee feels. Perhaps, he hazarded, there might be a way in which a hearing might be required and criteria established which would ensure some sort of local control—whether in management or in ownership.

He also feels the Commission's work in the common carrier, and safety and special services field is inclined to get lost in the glamor of broadcasting. Congress can help a lot by looking into this, he says.

Comr. Richard A. Mack expresses the hope that Congress might look into FCC procedures, with the view to eliminating those which are being "used" to delay service. He also feels that an inquiry into station sales would be a good thing; Congress, he ventures, might spell out some requirements which would make its intentions more clear in this area. In Florida, he notes, the statute on intrastate carriers provides a list of standards to be met in mergers; when a merger is submitted to the state's Public Service Commission and it meets these requirements, a grant is automatic; if not, the merger is denied.

CAB BOWS TO MOULDER POSITION

The special House Legislative Oversight (Moulder) Subcommittee last week beat down all but one objection by the Civil Aeronautics Board to Congress' absolute right to see virtually anything it wants in an independent agency's files.

The showdown came last Thursday afternoon during a 3½-hour public hearing at the Capitol—and constituted a virtual victory for the congressional unit.

The impact almost certainly will affect the committee's relations with the FCC—although the FCC has taken no stand in opposition to the subcommittee's requests.

Left unresolved—but apparently acceding to CAB Chairman James R. Durfee's position—is the question of the sanctity of a commissioner's private papers—especially as they relate to how he has voted on cases.

Mr. Durfee was the sole witness at the jam-packed "show cause" hearing by Rep. Morgan M. Moulder (D-Mo.) and his subcommittee. The House group was established as part of the House Commerce Committee to look into independent agencies—including the FCC, CAB, Federal Trade Commission, Securities & Exchange Commission, Federal Power Commission and Interstate Commerce Commission. It is operating with a $250,000 budget.

During Thursday's session, Mr. Durfee informed the committee that the White House had directed him to relinquish all information requested by the subcommittee concerning CAB dealings with the President. The CAB earlier had taken the position that its relations with the President were beyond the reach of the House unit.

It also was brought out that the CAB would turn over to the subcommittee all correspondence and documents from other agencies and government departments and from senators and congressmen, even though the writer of the letter or memorandum might object.

The CAB also agreed to let the subcommittee have staff memoranda and other notes which up to now have been considered sacrosanct and not for public view.

In the case of classified documents, it was agreed the subcommittee would use its influence with the agency which instituted the security stamp to reduce or eliminate the classification.

The privilege of maintaining the privacy of a commissioner's own papers was maintained by Mr. Durfee through most of the lengthy hearing. His point was that, like a judge, the processes by which a commissioner arrives at a decision on a case should not be exposed to outsiders. This should apply also, he stressed, to data and documents submitted to a commissioner by his personal assistant.

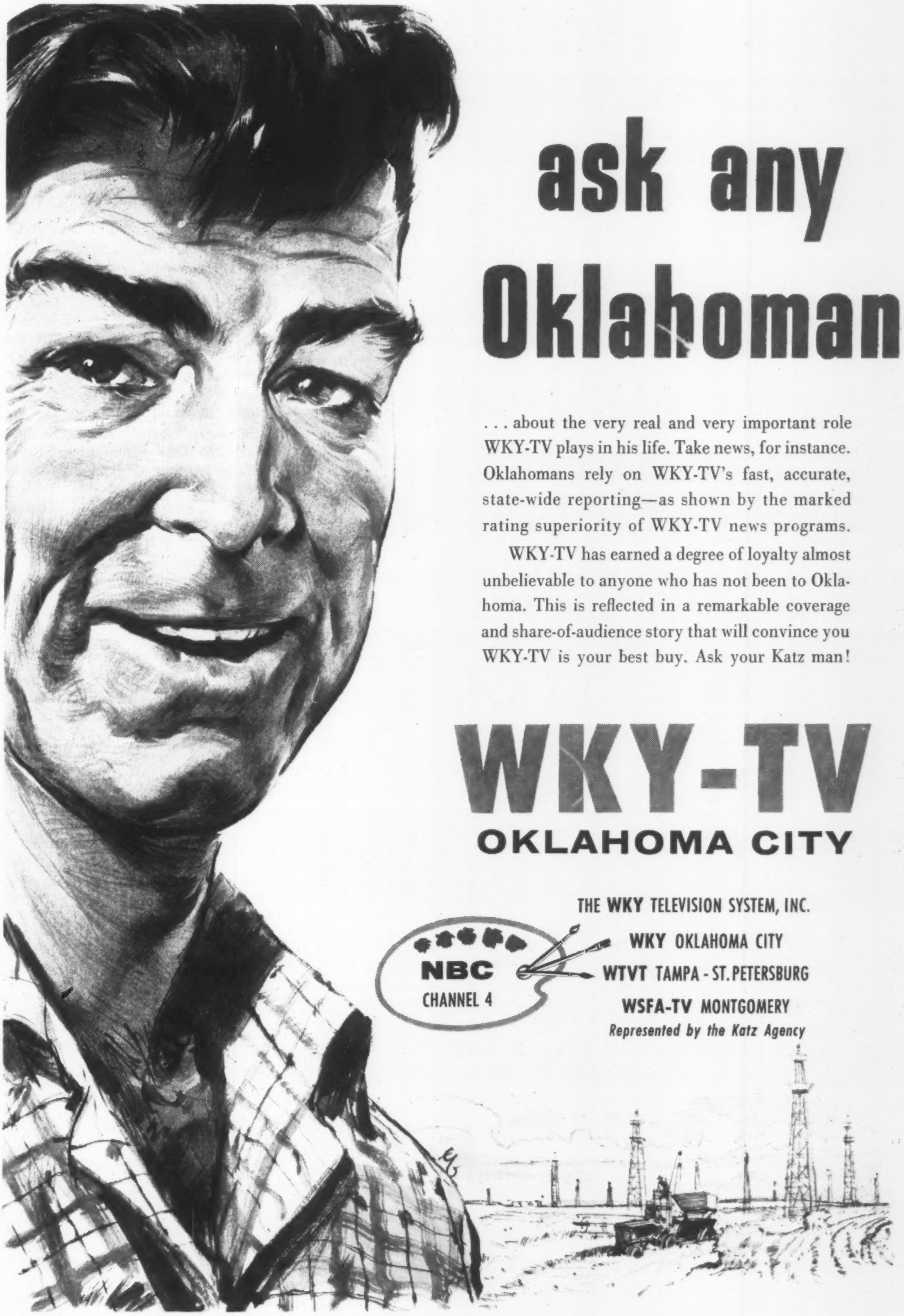
The subcommittee did not press this point.

Only five members of the nine-man subcommittee were present at last week's open hearing. They were Reps. Morgan M. Moulder (D-Mo.), chairman; John E. Moss (D-Calif.), Joseph P. O'Hara (R-Minn.), Robert Hale (R-Maine) and John W. Heselton (R-Mass.). They were joined by Dr. Bernard Schwartz, chief counsel-staff director.

The hearing was called when the CAB announced it would withhold certain information from the committee [AT DEADLINE, Oct. 7]. This sparked a charge by Mr. Moulder that the CAB was attempting to dictate what the committee could see. He also claimed the chairmen of all independent agencies had agreed at a luncheon to hamstring the committee's investigators.

At last week's hearing, Mr. Durfee admitted the chairmen of six agencies (CAB, FCC, SEC, ICC, FPC and FTC) had lunched together at the University Club in Washington Sept. 26—but had come to no agreement or "compact." They had discussed "common problems" relating to the subcommittee's requests, Mr. Durfee said.

Last week's hearing began with a state-



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THINKING AHEAD?

Rep. John E. Moss (D-Calif.), member of the Committee on Legislative Oversight, must be "loaded for bear" as far as FCC Chairman John C. Doerfer is concerned. At least three times during the early stages of last Thursday's Moulder Committee hearing he addressed CAB Chairman James R. Durfee as "Mr. Doerfer." He apologized when the error was brought to his attention.

ment read by Mr. Durfee which justified the procedures established at the CAB for handling requests for information from committee investigators.

Key to the controversy, Mr. Durfee stated, was Dr. Schwartz' demand for "unlimited access to all files, documents or communications." Mr. Durfee also alleged Mr. Schwartz threatened him personally.

In reciting what the CAB finally decided to produce for the subcommittee, Mr. Durfee said this accounted for "99 and 44/100%" of all its data.

Mr. Durfee's earlier position regarding the sanctity of much of the CAB files was rebutted by Dr. Schwartz, who submitted a "memorandum of law" upholding the right of congressional committees to virtually anything they desire from other agencies of the government. He referred to "historic" rulings going back to early English law. He suggested that congressional committees are in the same class as grand juries or earlier "grand inquests." Dr. Schwartz is a professor of comparative law at New York U. and a reputed expert on administrative law.

Taking up the cudgels for Dr. Schwartz' position were Rep. Moss and Rep. Moulder. Siding with Mr. Durfee were the Republican members of the committee, Reps. O'Hara, Hale and Heselton.

FCC Requests Conference On Moulder Committee Letter

The FCC has asked the Moulder subcommittee for a conference regarding the committee's letter to commissioners seeking information on "honorariums, gifts, fees" and other benefits they may have received from companies or individuals in the industries they are supposed to regulate [GOVERNMENT, Oct. 14].

This was disclosed last week by Rep. Morgan E. Moulder (D-Mo.), chairman of the House Commerce subcommittee. The FCC, Mr. Moulder said, has written a joint letter over the signature of Chairman John C. Doerfer, stating that it was impossible to make meaningful and complete answers to the questions raised in the letters.

Not only present commissioners were asked for this information, but similar letters were sent to networks, it was ascertained.

The House subcommittee has received full and detailed information from the Civil Aeronautics Board, it was announced by CAB Chairman James R. Durfee last Thursday. He made the announcement during the committee's hearing on its right to request and receive virtually all information in the agency's files.

Rep. John W. Heselton (R-Mass.), a member of the subcommittee, reported that all committee members were not apprised of the decision to send out the letter. He at first insisted that the letter and the answers be made a part of the public record, but withdrew the second part of the motion when he was reminded that the committee that morning had decided to hold the replies in confidence.

The ire of Republican members was especially aroused at the questionnaire technique. At one point in last Thursday's hearing, Rep. Heselton demanded that Dr. Bernard Schwartz, the subcommittee's own counsel, be placed on the witness stand under oath. At another point, Rep. Joseph P. O'Hara (R-Minn.) exclaimed that this was "a lousy thing to do. Never before has any congressional investigating group started out by assuming that everybody is crooked."

Sen. Allott Says He Opposes ASCAP 'Monopoly' in Music

Sen. Gordon Allott (R-Colo.) flatly opposes "the monopoly that ASCAP (American Society of Composers, Authors & Publishers) seeks in the field of music licensing," he told the NARTB Region 7 meeting at Denver Thursday evening (see NARTB regional story, page 94).

"Composers, authors and publishers should be free to choose which licensing organization will represent them just as broadcasters should be free from the dictates of a music monopoly and the exorbitant terms that such a monopoly would dictate," he said.

Sen. Allott voiced hope the duties of broadcasters will be spelled out more clearly in the matter of equal time and favored a waiver of the libel laws in matters of political broadcasts "over which you exercise no control."

He favored amendment of present laws to relieve small radio and tv stations from overtime provisions of the Fair Labor Standards Act on a par with small-market newspapers.

Initial Decisions Favor Grants Of Tvs in Puerto Rico, Oklahoma

FCC Hearing Examiner Hugh B. Hutchison issued two initial decisions last week looking toward grants to the Department of Education of Puerto Rico for a new tv station on commercial ch. 3 in Mayaguez and to Southwest Broadcasting Co. for a new tv station on ch. 8 in Elk City, Okla. In the former case there was a denial of the competing application of Sucesion Luis Pirallo-Castellanos.

Mr. Hutchison noted in the Puerto Rican case that ". . . the Department (of Education) made a full evidentiary showing respecting its operation of WIPR (San Juan, P. R.) over a period of six years [which] clearly . . . has been meritorious and in the public interest." In the Elk City case, the competing application of Video Independent Theatres Inc. was dismissed without prejudice on Sept. 9; Video received $900 as reimbursement for its out-of-pocket expenses.

Examiner Herbert Sharfman last week issued an initial decision looking toward granting North American Broadcasting Co. a new am station (WMNI) on 920 kc with 500 w, in Columbus, Ohio. This decision sets aside an Aug. 29 Memorandum Opinion and Order which postponed the effective date of the previous June 27 grant to North American Broadcasting following a protest by WBAA West Lafayette, Ind. This protest subsequently was dismissed.

Tv Delays Evoke FCC Action

Further signs of FCC impatience with broadcaster delays in building their tv stations were indicated last week when the Commission wrote KBTM-TV Jonesboro (satellite of KATV [TV] Pine Bluff, Arkansas) asking that outlet to explain why it should not lose its construction permit.

The permit was granted Jan. 12, 1955. If KBTM-TV fails to apply for a formal hearing on the matter within 20 days, it will lose the permit.

KSLM-TV Salem, Ore., which secured its construction permit Sept. 30, 1953, had its extension request designated for a hearing.

WHEREVER YOU GO THERE'S RADIO?

If you are a radio-astronomer (student of astral and planetary radio signals) and want to conduct your celestial studies under the most peaceful and serene circumstances, Green Bank, W. Va., is the place, according to the National Science Foundation, which says the area is almost noiseless and practically free of man-made radiation.

The foundation has been looking all over the country for the most suitable place for radio-astronomists to practice their scientific arts. Last week NSF held ground breaking ceremonies at Green Bank for the installation of a $4 million observatory.

There, under the auspices of Associated Universities Inc., which is under contract to the National Science Foundation, observers one day will be able to study radio waves emanating from outer space.

To maintain the almost utter absence of man-made noise and radiation at Green Bank, AU has asked the FCC to bar operation of any broadcast stations, except mobile, within a 50-mile radius of the site.

AU also has asked the FCC to prevent any tv operation on chs. 14, 53 and 54 within a 150-mile radius of the radio-star gazing. The use of these channels would interfere with maximum reception of all-important hydrogen waves which are transmitted to Earth by "natural forces" in the stars and planets themselves.

It appears that these hydrogen waves radiate only on the space between 1,400-1,427 mc. This phenomena makes the band uniquely reserved by nature for the scholars, and they have asked the FCC for an exclusive frequency assignment.

FCC Readies Grant of Ch. 6 To KFDM-TV Beaumont, Texas

The FCC last week ordered its staff to prepare documents granting the application of KFDM-TV Beaumont, Tex., for ch. 6 there. But the FCC pointed out it reserves its right "to reach a different result" before issuing a formal decision.

At the same time, the FCC denied the competing application of KRIC Beaumont (*Beaumont Enterprise* and *Journal*), which claimed that KFDM-TV's financial arrangements with W. P. Hobby (KPRC-TV Houston, *Houston Post*) had disqualified the winning station [GOVERNMENT, Sept. 30].

FCC Denies KVIT (TV) Bid To Move Transmitter Site

The FCC last week told KVIT (TV) Santa Fe, N. M., that it could not grant without a formal hearing KVIT's application to move its transmitter site from 2.8 miles northwest of that city to 14 miles northeast of Albuquerque.

In view of the great distance contemplated between the station and the proposed transmitter site, the FCC said it is concerned whether KVIT would be able to provide Santa Fe with satisfactory service. Comrs. T. A. M. Craven and Robert T. Bartley approved KVIT's application.

Allen Appointed USIA Head, Succeeding Arthur Larson

George V. Allen, career diplomat and former ambassador to Iran, Yugoslavia, Greece and other lands, will take a recess appointment as head of the U. S. Information Agency succeeding Arthur Larson, who was named a special assistant to President Eisenhower for overseas propaganda.

Mr. Larson succeeded Theodore C. Streibert, former board chairman of Mutual Broadcasting System, in November 1956.

His appointment must be confirmed by the Senate.

FCC Grants Two Ams, Two Fms

The FCC granted cp's for two am and two fm stations last week.

Am grants were: Town & Country Broadcasting Co., Remsen, N. Y., on 1480 kc, 1 kw day; and WJMC Inc., Hayward, Wis., on 910 kc, 1 w, day.

Fm grants were: Daniel Xavier Solo, Oakland, Calif., for a Class B station on 98.1 mc, 1.2 kw; and Ray Lapica, Riverside, Calif., for a Class A station on 92.7 mc, 690 w.

Court Refuses WLOF-TV

The U. S. Court of Appeals last week refused to stop WESH-TV Daytona Beach, Fla. (ch. 2), from moving its transmitter 24 miles closer to Orlando and from increasing its erp from 1.26 to 100 kw visual along with an antenna boost from 320 to 940 ft.

The attempts to move and hike power had been protested by WLOF-TV Orlando. While the FCC had agreed to listen to the complaint, it nonetheless let its approval of the modifications remain in effect while the court pondered the case.

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BETTER REPORTING STRESSED AT PORTLAND, DENVER REGIONALS

Broadcasters found their claims to new dignity challenged last week as the problems of electronic journalism were discussed at length by delegates and speakers at two NARTB regional meetings. The meetings were held Monday-Tuesday at Portland, Ore., and Thursday-Friday at Denver. Final meetings of the NARTB autumn series will be held this week (story, page 95).

At Portland, Oregon's Gov. Robert D. Holmes charged that broadcasters, by and large, are failing to do a good job of news reporting (see page 138). His charges drew prompt response from a panel discussion, "New Dimensions of the Radio Newsroom," held following Gov. Holmes Monday luncheon address.

Charles Herring, KING-AM-TV Seattle news director, called for higher radio-tv reporting standards and predicted broadcasters will continue to gain more equality with newspaper reporters.

The subject of news freedom came up again Thursday and Friday at Denver. Howard H. Bell, NARTB assistant to the president, said broadcasters can only improve their journalistic position by uniting to secure equal footing with newspapers. He lauded Denver area broadcasters for their contribution to news access, recalling how their campaign had led to a ruling by the Colorado Supreme Court overruling Canon 35 of the American Bar Assn., with its ban on radio-tv court reporting, and giving presiding judges the right to decide if trials may be covered by camera and microphone.

"News reporting is a profession and a highly skilled one," Gov. Holmes stated at Portland. "Radio and television cannot circumvent good reporting by simply subscribing to another wire service and then letting a good or sometimes not-so-good announcer read whatever strikes his fancy to the listening and viewing public."

Defending the present news job that radio (at least at their own stations) is now doing, the Portland radio panel members reported a variety of methods for achieving that result. Richard Dunning, KHQ Spokane, Wash., declared that radio news has "no peer, no competition" because "we can give the news as it happens." He pointed out that this entails the responsibility to see that the radio news report is "accurate, timely and honest." Echoing Gov. Holmes, Mr. Dunning said that this job calls for trained newsmen.

Jack Matranga, KGMS Sacramento, Calif., reported that his station broadcasts 32 newscasts a day with the services of only one staff newsman plus the AP radio wire, the AP sports wire, an arrangement with a morning newspaper for copies of its local news stories and a new affiliation with Don Lee-Mutual, made chiefly for access to network news programs. KGMS is getting a Volkswagen to use as a mobile unit for further news coverage, Mr. Matranga added.

Robert Forward, KMPC Los Angeles, said "speed and mobility" are the keynote of KMPC's news coverage. The station's three mobile units provide fast on-the-spot coverage of local news events, he said, noting that one of them is kept in the field at all times except the late night hours to keep motorists informed of traffic conditions. National and international news is given fresh slants by beeper phone calls to all parts of the globe, Mr. Forward said.

The fourth panel member, Richard Eimers of Associated Press' Portland bureau, said he has noticed an encouraging trend in the city's radio news reporting in recent years, adding, "Perhaps it's that you've made room for professional newsmen on your staffs." Good newsmen and good news announcers are essential to a good local news job, Mr. Eimers stated, warning that "no news service can cover your home town for you."

Richard M. Brown, KPOJ Portland, moderated the Portland news panel. J. G. Paltridge, KLX Oakland, Calif., was moderator of another panel during the Monday afternoon radio session, "Our Best Program Idea."

Mel Bailey, KEX Portland, described a key evening program, *Portland P. M.*, combining music and human interest; and containing such segments as "City Beat," "While Portland Sleeps," "Night Life," "Back Stage" and others, as a program with the essential ingredients of community character and excitement, patterned to fit the station's personality. By recording Christmas music sung by college and high school choruses and choirs and played by school orchestras and bands, KITI Chehalis, Wash., secured program material for Christmas Day that won for the station a larger audience than for ordinary days "and every minute of it sponsored," Donald Whitman reported.

A concept that a radio station is primarily a salesman of cake mixes, gas ranges and other articles purchased primarily by housewives led KBIG Avalon, Calif., at its inception five years ago to adopt the policy of middle-of-the-road musical programming, Cliff Gill explained. By programming the thousands of standard tunes thought to appeal to housewives instead of the 10 or 20 most popular with teenagers, KBIG has consistently ranked between fifth and eighth in audience among the more than 25 Southern California radio stations, Mr. Gill said, "and 91% of our listeners are adults, with purchasing power." Business was good locally but not nationally, he reported, with KBIG's representative calling for a change in program policy that would boost its ratings. Instead, KBIG changed its representative, and now its national sales are up 300%.

The growing importance of radio during the evening as well as the daytime hours was stressed Tuesday morning during a radio session panel on "All Radio Time Is Good Time." Lew Avery, Avery-Knodel, reported in Portland that in the highly competitive New York market radio sets-in-use figures are up for nighttime as well as daytime hours and said that the problem is to find the kind of programming to attract those evening listeners. Bill Shaw, KSFO San Francisco, urged radio broadcasters to get bonus rates for special evening programming, pointing out that a buyer who is sold on a new program idea will be scared away, rather than attracted, if the pitch is closed with a cut-rate offer.

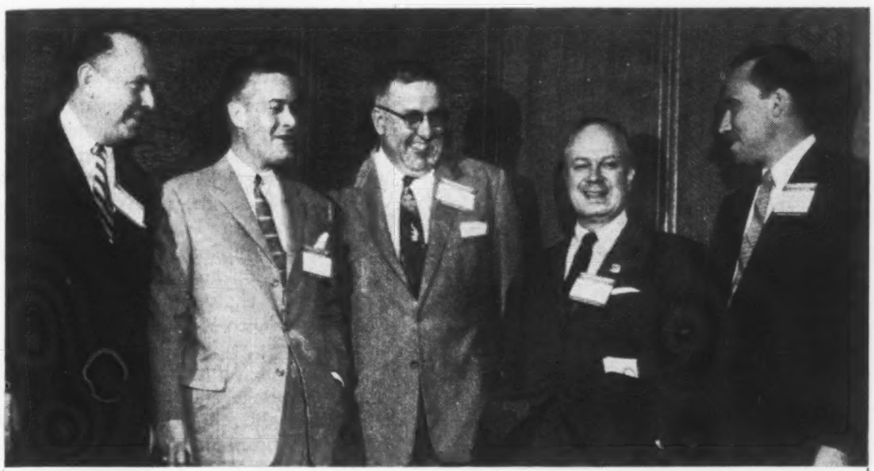
Lee Bishop, KORE Eugene, Ore., discussed techniques for selling radio time to Main Street merchants, main source of business for small market broadcasters, and urged stations to have "practical rate cards, designed to meet the requirements of the retailer schedulewise and ratewise." Rate cards were also the theme of Art Moore & Assoc., who reported the success achieved by stations belonging to the Canadian Assn. of Radio & Tv Broadcasters in Canada following the creation of a standard rate card by that trade organization.

The employment of capable newsmen by radio and tv stations also was urged by Mr. Herring during the concluding session of the Region 8 conference Tuesday afternoon. Describing attempts by KING-AM-TV to break down barriers erected against camera and microphone, Mr. Herring predicted "continued progress on this problem in the coming five years."

The proposed audit tv circulation study on which the tv board of NARTB will vote in January was presented in Portland Tuesday morning at a tv session by Thad H. Brown Jr., vice president for television, and Richard M. Allerton, research manager. The consensus seemed to reflect an attitude of watchful waiting rather than an immediate action. Particular interest was expressed in what the advertising agencies think of the study and a pilot study of their reactions was urged in advance of embarking on the nationwide audit. Decision also was reserved on the proposal to return the association's name to its original NAB, but the attitude here seemed favorable to the change.

Resolutions proposed at Portland by a committee chairmanned by Mr. Gill, and adopted by Region 8, expressed the position that the FCC should not act on the question of toll tv in the broadcast bands without direction from Congress and urged the senators and representatives from the five western states to study the matter carefully and to direct the Commission not to act pending a policy determination by Congress. The group also pledged to support efforts by national and state organizations to remove restrictions against broadcast coverage of public proceedings; importuned the FCC not to make any basic changes in allocations until the completion of the TASO study, and urged all Region 8 broadcasters to assume responsibility for informing Congress and the public of the true facts about music licensing and the broadcasters.

Thomas C. Bostic, KIMA Yakima, Wash., representing Dist. 17 on the NARTB radio board, was host director for the Portland meeting which was open to both member and non-member stations from Washington,



ATTENDING a KCMO-AM-TV Kansas City reception during the NARTB Region 5 meeting were (l to r) Payson Hall, Meredith Publishing Co., radio-tv division, Des Moines, and member of the NARTB Tv board; C. L. Thomas, vice president and general manager of KXOK St. Louis; Ben B. Sanders, president and general manager, KICD Spencer, Iowa, and NARTB host director (Dist. 10); E. K. Hartenbower, general manager of KCMO-AM-TV (Meredith station), and Todd Storz, Storz Stations, Omaha.

Oregon, California, Nevada and Arizona and had a registration of 224, a gain of 10% over the 1956 Region 8 meeting in San Francisco. Assisting Mr. Bostic were two other radio directors: J. G. Paltridge, KLX Oakland, Calif. (Dist. 15), and Robert O. Reynolds, KMPC Los Angeles (Dist. 16), and two tv directors: C. Howard Lane, KOIN-TV Portland, Ore., and Harold P. See, KRON-TV San Francisco.

Addressing the Denver luncheon Friday, Robert E. Eastman, president of American Broadcasting Network, said station and network executives "spend far too little time" inspecting radio as a product and noted a station manager can become so personally attached to talent, he loses his objectivity with respect to performance.

"It is desirable at both the network level and the local level for certain individuals to keep themselves removed from too frequent contact with talent in order that they may be effective in their listening, criticizing and improving," he said.

Pointing out that radio is a mass medium with 138 million working sets, Mr. Eastman stressed that programming "requires programming with the broadest possible appeal." Radio has multi-access to a variety of locations and is "beginning to gain some of the stature it deserves among all media because it is also 'ambiactive'," Mr. Eastman observed.

"By ambiactive we mean that it is the only single medium which can reach people washing dishes, making beds, tending babies, driving cars, getting a haircut or just sitting on the beach."

Broadcasters should make "full capital" of these characteristics, appealing to the majority of people and seeking high standards of showmanship, and must promote and exploit their product to encourage greater listening, he emphasized, because of the constant new crop of individuals entering the listening stage. Mr. Eastman felt people must be "sold and re-sold" on what broadcasters have to offer in the way of entertainment and information. The appeal must be right "for the time of day, the people available and what we know most of them are doing at the time."

Radio broadcasters should be sure their salesmen have "full knowledge" of the product, according to Mr. Eastman, since as a salesman can't really sell effectively "unless he can interpret the fundamental showmanship values of the programming."

He urged the radio industry to "devote greater energies to improving our program-product," and to remember the "continuous necessity of selling showmanship rather than statistics." As the values of products are raised "with continuous and careful inspection and criticism," he concluded, a finer radio broadcasting industry will result.

Broadcasters from seven mountain states —Colorado, New Mexico, Utah, Wyoming, Idaho, Montana and Western South Dakota —attended the Region 7 meeting at the Brown Palace Hotel in Denver, with preregistration of about 135. Host director was George C. Hatch, KALL Salt Lake City and NARTB District 14 radio director. Other directors are William C. Grove, KFBC Cheyenne, Wyo., for radio, and James D. Russell, KKTV (TV) Colorado Springs.

Among topics aired were independent vs. affiliated radio stations; development of radio news and selective program ideas at local levels; radio's growth in the areas of public service, advertising and civil defense; pay tv, television allocations; the Television Allocations Study Organization; the Television Code, and channel assignments.

As in past regional meets, mountain state broadcasters were sounded out on the proposed all-industry tv circulation audit project and the plan to change from NARTB back to NAB after the first of the year.

Panelists on "Our Best Program Idea" were John Schile, KGVO Missoula, Mont.; Lee Fondren, KLZ Denver; John H. Giguere, KCSJ Pueblo, Colo., and William Shutte, KVOC Casper. News dimensions were canvassed by John Henry, KOA Denver; Rex Campbell, KSL Salt Lake City; Cecil Heftel, KLIX Twin Falls, Idaho, and Les Nichols, KLMN Denver.

The highlight of Friday morning's sessions was a debate between William Grant, president-general manager of KOA Denver (NBC affiliate), and David M. Segal, president of KOSI Aurora (Denver), independent outlet.

Dallas, Memphis Meets Wind Up NARTB Series

The final week of NARTB's annual series of two-day regional meetings begins Tuesday at Baker Hotel, Dallas, winding up Friday at the Peabody Hotel, Memphis.

Sen. Ralph Yarborough (D-Tex.) will address the Tuesday dinner at Dallas. Arthur A. Smith, vice president of the First National Bank, Dallas, will address the Wednesday luncheon on the subject, "A Look at What's Ahead for Business."

Rep. Oren Harris (D-Ark.), chairman of the House Interstate and Foreign Commerce Committee, will speak at the Friday luncheon in Memphis. Frank R. Ahlgren, editor of the Memphis *Commercial Appeal,* will speak at the Thursday dinner. His subject will be "First, Look at the South."

NARTB President Harold E. Fellows will address a joint NARTB-Kiwanis lunch at Dallas Tuesday. His topic will be "Butter on Your Watermelon." Two "bull sessions" will be held at Dallas. Robert Schmidt, KAYS Hays, Kan., will moderate a small-market discussion. Gus Brandborg, KVOO Tulsa, Okla., will direct the large-market session.

An agency panel at Dallas Wednesday will have as its topic, "What Agencies Want From Radio Stations." Participating will be Gene W. Dennis, Potts-Woodbury, Kansas City; Larry DuPont, Tracy-Locke Co., Dallas; Monty Mann, Lowe Runkle Co., Oklahoma City, and Jack Pitluk, Pitluk Adv. Agency, San Antonio.

Panel discussions on programming, sales and news will be held at Memphis. Taking part in the program panel will be Frank Gaither, WSB Atlanta; John W. Jacobs Jr., WDUN Gainesville, Ga.; Richard L. Bevington, WBRC Birmingham, and Jack Michael, WREC Memphis.

A radio sales discussion will include Fred Berthelson, WTIX New Orleans; Robert E. Evans, WELO Tupelo, Miss.; Harold Krelstein, WMPS Memphis, and Fred Watkins Jr., KWKH Shreveport, La. The news panel will include John Alexander, WFLA Tampa, Fla.; John C. Cooper Jr., WJRD Tuscaloosa, Ala.; Ted Rand, KDRS Paragould, Ark., and Stan Torgerson, WMC Memphis.

At Dallas, James A. Byron, WBAP-AM-TV Fort Worth, and Bill Monroe, WDSU-AM-TV New Orleans, will discuss broadcasting's right to equal access in reporting public proceedings.

Alex Keese, WFAA Dallas, will be NARTB host director at the Dallas meeting. At Memphis the host director will be F. C. Sowell, WLAC Nashville.

AMST Supplies TASO With Vhf-Uhf Data

The first all-inclusive measurement of vhf and uhf signals—of the Wilkes-Barre Pa., area—was turned over to the Television Allocations Study Organization last week by the Assn. of Maximum Service Telecasters.

The printed material comprises 117 pages and 62 maps. Accompanying this report is over a quarter-mile of strip charts on which the measurements were recorded. The 60-day study covered field measurements of WBRE-FM on 98.5 mc (uhf) and of WBRE-TV on 559.75 mc (ch. 28) with receiving antennas at 10 ft and 30 ft. above ground, and with a mobile antenna 10 ft. above ground. The measurements were made by AMST mobile unit No. 2, which traveled more than 6,000 miles. The tests were taken on eight radials with distances out to 30-87 miles. Also included are some recordings of signal intensities along arcs among these radials.

The information will be evaluated (it is at present in raw form) by TASO Panel 4, Propagation Data, and Panel 5, Analysis and Theory. TASO was established at the request of the FCC last year to analyze vhf and uhf propagation and equipment. It is supported by NARTB, AMST, Electronic Industries Assn., Committee for Competitive Tv (uhf group) and Joint Council on Educational Tv.

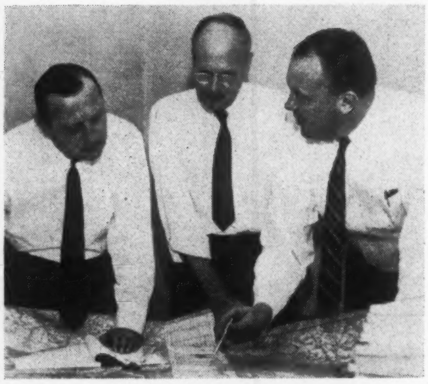
AMST was formed in mid-1956 as an organization of major telecasters, mostly vhf. Its main program is the underwriting of a series of signal intensity measurements, for which it bought and equipped two mobile units. In cooperation with the FCC, it established techniques and standardized procedures earlier this year, using Norfolk, Va., and Harrisburg, Pa., as testing grounds. The unit which completed the Wilkes-Barre tests is now checking the Madison, Wis., area. Unit No. 1 is just completing a measurement of the Baton Rouge, La., area, after which it will move to Fresno, Calif. AMST has spent close to $100,000 making these tests.

TASO Progress 'Significant,' Town Tells Panel at AIEE Meet

"Significant progress" has been achieved thus far by the Television Allocations Study Organization, but "a great deal remains to be accomplished," according to a report delivered at the fall general meeting of the American Institute of Electrical Engineers in Chicago.

George R. Town, executive director of the industry organization, noted "a large amount of work remains to be done." He cited wave propagation measurements still to be made in many areas.

Since last February, when TASO held its first panel coordinating committee meeting, there have been 38 separate sessions and questionnaires have been circulated to manufacturers, broadcasters and tv servicemen to gather needed data, Mr. Town reported. He noted wave propagation measurements and field performance surveys have been conducted in some areas.



HOWARD HEAD *(r), consulting engineer, explains the meaning of a field intensity recording strip to Lester Lindow, AMST executive director (l) and Dr. George R. Town, executive director of TASO (c). Messrs. Lindow and Head officially turned over to TASO the results of AMST's first full-scale measurement of vhf and uhf signals in the Wilkes-Barre area.*

"A significant step forward has been taken," Mr. Town claimed, "in the establishment of standard methods for taking field strength data at both uhf and vhf." He alluded to studies of uhf boosters and translaters in New England and of "unusual" vhf wave propagation effects in Virginia.

Robert M. Bowie, research director of Sylvania Electric Products Inc., chairman of TASO Panel 5 (Analysis and Theory), told the same tv and aural broadcasting session Oct. 8 that "the performance of TASO in its task of providing means for predicting the coverage of a potential television station will be bounded by the ability of another panel (4) to predict propagation. The other steps in the technical tasks of TASO appear reasonably amenable to solution by the exercise of established scientific and engineering methods." Mr. Bowie's panel will prepare a report on technical findings of TASO for submission, after review and approval, to the FCC.

Tv and aural broadcasting sessions Oct. 8, during the week-long meeting at the Morrison Hotel, also featured talks and papers on tv station coverage, color and monochrome cathode ray tube tests, video tape applications, performance of uhf and vhf tv transmitting and receiving equipment and measurement of tv field intensities.

Robert W. Galvin, president of Motorola Inc., challenged engineers to become the "taste-makers of American society during the electronic-atomic era." He addressed the opening session Monday. Dr. W. L. Everitt, dean of the college of engineering, U. of Illinois, was awarded AIEE's Medal in Electrical Engineering Education.

The meeting was held concurrently (Oct. 7-9) with the 13th annual National Electronics Conference and exhibition at the Hotel Sherman, sponsored by AIEE, Institute of Radio Engineers, Illinois Institute of Technology, Northwestern U. and U. of Illinois in cooperation with Electronic Industries Assn.

Harold V. Gaskill, vice president of Collins Radio Co., addressed the opening NEC session, urging more basic research in electronics.

Chicago Agenda Set By Promotion Group

Plans for the two-day convention and seminar of Broadcasters' Promotion Assn., to be held Nov. 1-2 at the Sheraton Hotel, Chicago, were nearing completion last week.

Developed under the supervision of Dave Partridge, BPA president and advertising-sales promotion manager of Westinghouse Broadcasting Co., and Ell Henry, convention seminar chairman and director of advertising and promotion for ABC's Central Division, the plans call for five seminar sessions in addition to luncheon and business meetings and the annual banquet on Friday night, Nov. 1. Elections will be held at an afternoon meeting Nov. 2.

The convention will open Nov. 1 with an 8:45 a.m. business session, followed by a seminar on "Trade Advertising" with Joe Zimmerman of WLBR-TV Lebanon, Pa., as moderator and a panel of Theodore D. Mandelston of Henry J. Kaufman & Assoc., Washington; Frank Brady, Ayleshire & Cohen Adv., New York, and James Kiss, WPEN Philadelphia. This seminar will be followed by a question and answer session.

Speaker at the Nov. 1 lunch will be Ben H. Wells, vice president and director of sales and advertising for 7-Up Co., St. Louis, who will discuss "Gearing Advertising to Total Marketing."

The second seminar session, at 2 p.m., will deal with "Effective On-The-Air Promotion." Gene Godt, WCCO-TV Minneapolis, will be moderator and the panel will consist of William J. Kaland, WBC; William Walker, WFGA-TV Jacksonville, Fla., and Alice Koch, KMOX St. Louis. Another seminar, on "Sales Presentations—How and When to Make Them," is scheduled at 4 p.m. with Charles A. Wilson of WGN-AM-TV Chicago as moderator. Panelists include Thomas B. March, WWCA Gary, Ind.; Harry Wilbur, WBBM Chicago; Richard Hodgeson, "Advertising Requirements," and perhaps one other member.

Annual cocktail party is slated at 6:30 and the convention banquet at 7:30 with Howard Miller, WIND Chicago disc jockey who also is on NBC-TV and CBS Radio, as m.c. for a program featuring leading radio, television and recording talent.

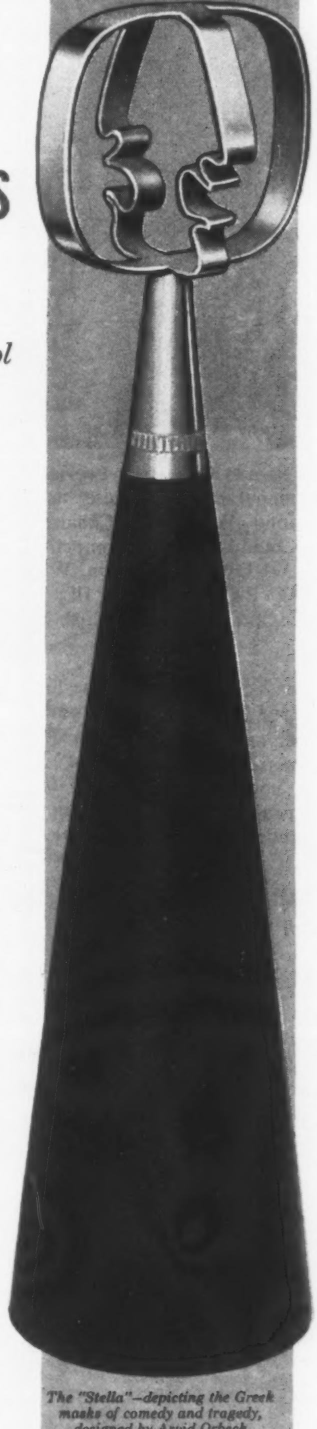
Fourth seminar session, starting at 8:45 a.m. Nov. 2, will deal with "Merchandising—The Red Ink Invader or a Bugaboo?" Paul I. Woodland, WGAL-AM-TV Lancaster, Pa., will be moderator and the panel will include Bert Downing, KYW Cleveland; Howard Meeks, WMAL-TV Washington; Robert Kenny, WMT-TV Cedar Rapids, and Keith Wilson WTTV (TV) Bloomington, Ind.

Final seminar, at 10:30 a.m., will cover "promotion cooperation with Agencies and Syndicates," with John Hurlbut, WFBM-AM-TV Indianapolis, representing the station viewpoint and Clyde Clem, Bomar-Lawrence, Atlanta, speaking for the agency-syndicate side.

The Nov. 2 luncheon will wind up with the seminar. A business session, including election of officers, will follow at 1:30 p.m. and a meeting of the BPA board will be held

Announcing...

"Stella" Award Winners for 1957



The "Stella"—depicting the Greek masks of comedy and tragedy, designed by Arvid Orbeck and handcrafted in Sterling.

Presented by Northwest...
the nation's leading broadcasting school

Our tribute to those who have contributed such outstanding efforts to excellent television entertainment.

Northwest presents the "Stella" award annually resulting from a poll taken from thousands of students in every state in the country. Who could be better qualified to reflect the popularity of these stars than people from every walk of life?

Yet, these "Stella" awards represent far more than popularity alone! The people polled were all students of Television, well versed in the requirements of *good* television programming and astutely critical. These stars and programs are tops in popularity—outstanding even in the constructively critical eyes of the students of their own media.

It is with pride that we announce the 1957 "Stella" award winners and salute them by presenting these annual acknowledgements of achievements.

Playhouse 90
Best Hour or More Dramatic Program
Alfred Hitchcock Theatre
Best Half-Hour Dramatic Show
Dragnet
Best Personal Dramatic Program
Father Knows Best
Best Family Situation Show
Cheyenne
Best Western Program
I Love Lucy
Best Situation Comedy Show
Red Skelton
Best Comedian
Perry Como Show
Best Variety Entertainment
Lawrence Welk Show
Best Musical Program
$64,000 Question
Best Quiz and Audience Participation Show
Person to Person
Best Public Affairs Program
CBS World News Roundup
Best News-Special Events Program
Disneyland
Best Children's Program
I've Got A Secret
Best Panel Program
Tennessee Ernie Ford
Best Daytime Show
Art Linkletter
Best Master of Ceremonies
Air Power
Best New TV Series

NORTHWEST SCHOOLS • RADIO & TELEVISION DIVISION

PORTLAND, OREGON *(home office)*
1221 N. W. 21st Avenue
CA 3-7246

CHICAGO, ILLINOIS
540 N. Michigan Avenue
DE 7-3836

HOLLYWOOD, CALIFORNIA
1440 North Highland
HO 4-7822

UHF station operators in the Midwest met Oct. 10 at Peoria, Ill., to discuss plans to push legislation to remove the manufacturers' excise tax on all-wave tv sets. The program was outlined by John W. English, chairman, and Wallace M. Bradley, executive director of Committee for Competitive Television. Seated (l to r): Benjamin W. Huiskamp, WKOW-TV Madison, Wis.; Jack Hoskins, WICS (TV) Springfield, Ill.; Ben West, WTVP (TV) Decatur, Ill.; Jack Feldman, WKOW-TV. Back row, Messrs. Bradley, English and Hal Phillips, WTVH (TV) Peoria.

at 3 p.m. The board also will hold a pre-convention dinner meeting Oct. 31.

Seminar portions of the convention are open to all radio and tv station promotion managers and other station personnel, upon payment of a registration fee. BPA business sessions are restricted to voting members.

Ohioans Vote to Make It OAB, Following Similar NARTB Plan

Conforming to an industry trend, Ohio Assn. of Radio & Television Broadcasters has changed its name back to Ohio Assn. of Broadcasters. Decision to make the shift was announced Oct. 11 at the association's meeting in Columbus. The step conforms to a plan by NARTB to change its name back to NAB (National Assn. of Broadcasters) at the end of the year.

The Columbus meeting included separate radio and tv sales sessions. News and film topics were discussed in the afternoon.

Ralph Jackson, commercial manager of WAVE-TV Louisville, told how "the oldest continuous radio advertiser in history, Greater Louisville First Federal Savings & Loan Assn., added tv and grew from a $26 million to $85 million institution in eight short years." He said this growth was in the face of competition by older institutions in the field. The savings-loan firm started in 1915 as a $25,000 organization.

"Through consistency in using newspapers and radio—which the firm is continuing—Greater Louisville grew from 1915 to 1949 into a $26 million institution," Mr. Jackson said. "In the last eight years, Greater Louisville tripled this amount by the addition, first, of WAVE-TV and then 18 months later, WHAS-TV."

He said the firm uses a daily weathercast and announcements in *Today* on WAVE-TV, news on WHAS-TV and a series of "savings post" announcements on the WHAS-TV *T-Bar-V* children's program. Special promotions were used in 1956 when the $70 million mark was reached and are used to offset withdrawals when semiannual dividends are paid. The firm's budget is 60% tv, 20% radio and 20% newspaper, Mr. Jackson said.

Arnold Thompson, advertising manager of Dodge Div., Chrysler Corp., discussed Dodge advertising policies and urged broadcasters to keep in touch with dealers (see OPINION, page 139).

Oregon Broadcasters to Cover Special Legislative Session

Oregon State Broadcasters Assn. will cover the special session of the state legislature starting Oct. 28 with a nightly (9-9:30 p.m.) *Report From Salem* (Oregon's capital) over a special statewide network. During the last session of the Oregon Legislature, OSBA's *Report From Salem* ran 13 weeks and was carried by nine stations. A minimum of 12 is expected to broadcast the new series.

Plans for the legislative coverage were announced by Frank Flynn, KFLY Corvallis, chairman of the OSBA special services committee, at a special business meeting held Oct. 13 in Portland, preceding the NARTB Region 8 meeting last Monday and Tuesday. Dave Hoss, KSLM Salem, OSBA president, presided at the afternoon session which was attended by more than 75 of the state's broadcasters, representing 65% of Oregon's radio and tv stations.

500 Advertiser, Agency Execs Expected at Chicago TvB Meet

The third annual membership meeting of Television Bureau of Advertising will be held Nov. 22 at the Sheraton Hotel in Chicago, officials announced last week.

Some 500 advertiser and agency executives are slated to attend a 9:30 a.m. session, preceding the membership meeting, to see the bureau's new Cellomatic presentation, "The Vision of Television—1958," which already has drawn large audiences in Los Angeles and San Francisco.

A meeting of the TvB board will be held Nov. 21, also at the Sheraton.

While disclosing plans for the membership and board meetings, TvB also reported that during the past eight weeks it has made presentations and sales calls at meetings with 310 individual advertisers, advertising clubs, agencies, regional business groups, conventions and broadcasters' meetings.

These meetings and presentations, President Norman E. Cash explained, are part of TvB's program of "carrying the television business story directly to the public" as well as to advertisers and agencies.

Mr. Cash, setting the pace, has spoken in the past two months before TvB conferences in Los Angeles, San Francisco and Baltimore, at NARTB meetings in Schenectady and Kansas City, and before advertiser and agency groups in Detroit and Lansing, Mich., and is slated to appear before the Assn. of National Advertisers meeting in Atlantic City at the end of this month.

George Huntington, sales development director, addressed the Radio & Television Research Council in New York and the Adv. Federation of America convention in Memphis, and will speak next month at the Industrial Audio-Visual Exhibition and the Assn. of Advertising Men and Women, both in New York. Halsey Barrett, director of national sales, conferred with advertisers in four cities and made major presentations to two broadcaster and two advertiser meetings. William Colvin, station relations director, has appeared before both advertiser-agency and station groups, and Howard Abrahams, director of retail sales, completed a tour in which he worked with department and specialty stores in Chicago, Los Angeles, San Francisco, San Jose and Portland, Ore.

Art Directors Plan Visual Show

Plans for the 1958 Visual Communications Conference and the 37th annual Exhibition of Advertising & Editorial Art and Design, sponsored by the Art Directors Club of New York, are beginning to take form.

The ADC last week set the date of the Conference for April 2-3. The exhibition will be held at New York's Waldorf Astoria Hotel April 1-10. At the same time, ADC President Walter Grotz, art director at Marschalk & Pratt Div., McCann-Erickson Inc., designated Paul Smith, president of Calkins & Holden Inc., as the chairman of next year's conference. Victor Traoff, art director of William Douglas McAdams agency, will supervise the annual exhibition.

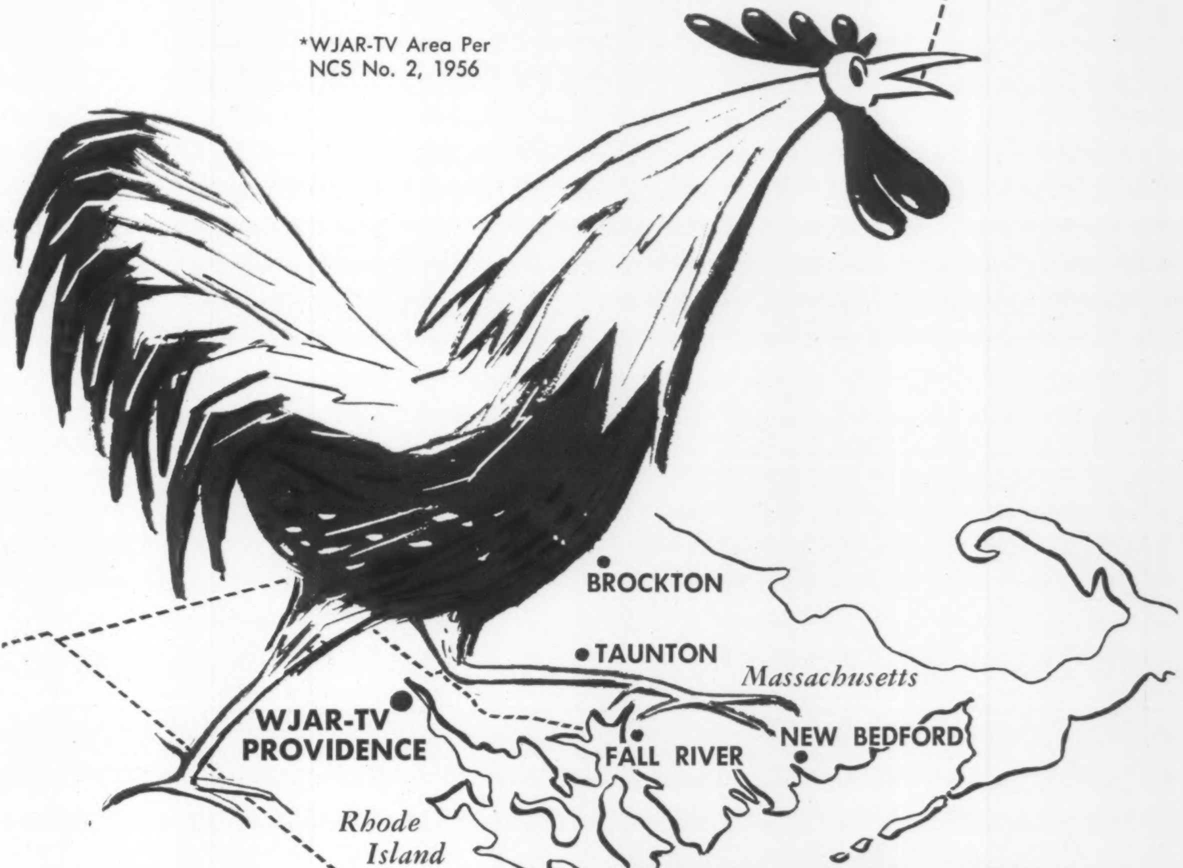
You Can't Sell 'Em If You Don't Reach 'Em

and WJAR-TV Reaches More Of 'Em in The Providence Market

SUMMARY DATA*

CALL LETTERS	TELEVISION HOMES	MONTHLY COVERAGE	WEEKLY COVERAGE
WJAR-TV	1,186,410	593,890	539,130
STATION B	706,140	448,390	430,370

*WJAR-TV Area Per NCS No. 2, 1956


BROCKTON
TAUNTON
Massachusetts
WJAR-TV PROVIDENCE
FALL RIVER
NEW BEDFORD
Rhode Island
Connecticut
NEW LONDON

WJAR-TV

CHANNEL 10, PROVIDENCE, R. I.

NBC abc

Represented by Edward Petry & Company, Inc.

LOEW'S SEES BIG FUTURE IN TV

- **Vogel group retains control of MGM, MGM-TV parent firm**
- **Victor in power showdown points to progress in television**

With the fight for control of Loew's Inc. over—at least for the present—the company is ready to "move vigorously" toward becoming a major factor in the television industry. That's the word from incumbent President Joseph R. Vogel, who Tuesday won a solid victory over insurgent investors headed by multi-millionaire roadbuilder (Consolidated Truck Lines Ltd.) Joseph Tomlinson and independent tv producer *(Dragnet)* Stanley Meyer. Hovering in the background: ousted, 72-year-old former MGM chief Louis B. Mayer, who reportedly seeks to return to the studio as "consultant."

Though declining to issue any "victory statement," Mr. Vogel predicts a bright future for the studio's ever-expanding tv operations. He points to the fact that MGM-TV, its subsidiary, is solidly in the black at a time when the parent corporation, sapped by months of "harrassment" and "villification," is fighting for survival in the financial jungle. Last Tuesday's special stockholders meeting was called to determine proper ownership of the giant corporation.

Loew's owns not only the movie-producing MGM studio, but also WMGM New York and has part interest in KTTV (TV) Los Angeles, KMGM-TV Minneapolis and KTVR (TV) Denver. Mr. Vogel does not presently envision expansion along lines of station ownership. But where Loew's will burgeon is in tv production. Through its subsidiary, MGM-TV, it produces commercials and tv film series, leases out its lot to independent tv producers and distributes its pre-1948 film library to tv stations.

In a post-meeting "progress report," Mr. Vogel noted that to date the library had been placed in 71 of the top U. S. tv markets and last week was contracted to place the films in "the last top three markets," Pittsburgh, Cleveland and San Francisco. It also has sold its first tv feature series, Dashiell Hammett's *The Thin Man* (now on NBC-TV under Colgate-Palmolive sponsorship) to the BBC, and is ready to screen to agencies the pilot films of its new tv series, *Min & Bill* with Peggy Wood and Chill Wills. Presently being "piloted" are two other potential network series, *Northwest Passage* and *Jeopardy*. Using the MGM lot are California National Productions, an NBC subsidiary, for its new *Union Pacific* tv series, and Robert Enders Inc., Washington, now filming *The Best From the Saturday Evening Post.*

Television figured strongly in the day-long proxy battle that culminated toward evening with an 8-to-1 victory by the Vogel forces. The principal issue at stake was Mr. Vogel's call for an enlarged board of directors—from 14 to 19—to dilute the opposition forces of Mr. Tomlinson and associates, who together held six seats, as opposed to the four-director Vogel faction. The 1,100 stockholders in attendance—by voting 3,449,446 to 519,435 shares—rebuffed the Tomlinson group's attempt to wrest control from Mr. Vogel and associates.

The newly-enlarged board gives Mr. Vogel the 13-to-6 working majority he sought to pull Loew's out of its depression and frees him "to run the company the way I had been hoping to" since he took over a year ago. Mr. Vogel and his colleagues maintained that the "incessant" sniping and "hamstringing" by the Tomlinson faction had made running Loew's "impossible."

Among those elected to the board were BBDO Vice President Francis W. Hatch; former ABC and AB-PT executive Robert H. O'Brien (recently-elected Loew's financial vice president), Random House Publisher Bennett Cerf; Gen. Omar N. Bradley (USA-ret.), and former U. S. Attorney General J. Howard McGrath. One of Mr. Vogel's proposed directors, long-time MGM administration head Benjamin Thau, was defeated, and a Tomlinson backer, former Paramount Pictures Corp. executive Sam Briskin, was elected as the 10th new director. The latter reportedly was slated to take over the company had the insurgents won.

In defending his year-old record as Loew's chief, Mr. Vogel cited among other accomplishments the "going tv department" in Hollywood which now serves "some 50 advertisers"; the $50 million accrued from lease-back to television of old MGM theatrical features ("quite an accomplishment when you stop to realize that we were once offered $38 million for outright sale of these film properties"), and its station interests in Hollywood, Denver, Minneapolis and New York.

During the meeting, Mr. Tomlinson denied a charge by Loew's that Stanley Meyer's sole intention was to become the head of MGM-TV. He claimed that earnings from tv rentals had "been dissipated" by "mismanagement" and that the KMGM-TV investment by Loew's was "so bad" that the "other 75% went for $650,000." Mr. Tomlinson referred to the recent acquisition of KMGM-TV by NTA Film Network. Mr. Vogel in turn noted that Loew's 25% interest in KMGM did not come about through a cash purchase but through an exchange of the MGM film library.

Queen Film Shuttled to Britain

CBS Newsfilm coverage of Queen Elizabeth II's North American tour is being flown to Britain so that the Queen's own subjects can see what is happening in America on the full network of the Independent Television Authority in London and on five other interconnected stations throughout Great Britain. The film is flown in two or three hops daily to keep coverage up-to-the-minute. CBS film also is being furnished to subscribers in Australia and Canada.

12
TRICK OR TREAT?
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Basic NBC Affiliation
Represented by
Peters, Griffin, Woodward, Inc.
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"Thank You, People"
. . . The furry friends of WWJ
Schafer

In Sponsor Magazine's first annual TV-Radio trade paper advertising competition, WWJ won the first place award in its classification. The winning campaign, "Put Your Money Where the People Are," had already aroused much interest among agencies and advertisers.*

Just as WWJ knows how to sell itself, the station knows how to sell your product—with sales-minded personalities, more enjoyable music, superior news and sports coverage, substantial promotion and merchandising.

Judge for yourself. Put your money where the people are . . . on WWJ, all day, *every* day.

Hit Your Real Michigan Target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.

**Associate station WWJ-TV won a Meritorious Award for its "Believability" campaign in the same contest.*

WWJ AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives: Peters, Griffin, Woodward, Inc.

Warner Bros. Plans to Expand Weekly Tv Programs to 5 Hours

The westward swing of television production was given further impetus last Wednesday with the announcement by Warner Bros. President Jack L. Warner that his studio's tv film production will be doubled and continually expanded. WB plans to have five hours weekly of tv programming on the air by next June 1 as against the present two-and-a-half hours a week.

According to Mr. Warner, he has made expansion a crash program at WB. He bases his action on the "gratifying public reception" to its three current ABC-TV shows, *Cheyenne* (General Electric Co., alt. Tues., 7:30-8:30 p.m.), *Maverick* (Kaiser Industries Corp.-Kaiser Aluminum & Chemical Corp., Sun., 7:30-8:30 p.m.), and *Sugarfoot* (American Chicle Co., alt. Tues., 7:30-8:30 p.m.). A fourth WB show, *Colt .45* was scheduled for its first airing this past Saturday on ABC-TV, 10 p.m., under sponsorship of Campbell Soup Co.

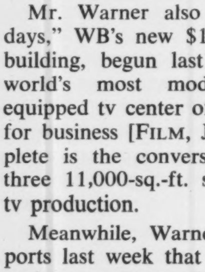
"The possibilities for television motion pictures," noted Mr. Warner, "are limitless and Warner Bros. is prepared to meet their maximum potential." Within the next 30 days, he hinted, "important agreements" with several sponsors and their agencies "are expected to be concluded." He did not specify what type of programming or which advertisers are in negotiation.

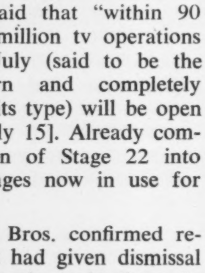
Mr. Warner also said that "within 90 days," WB's new $1 million tv operations building, begun last July (said to be the world's most modern and completely equipped tv center of its type) will be open for business [FILM, July 15]. Already complete is the conversion of Stage 22 into three 11,000-sq.-ft. stages now in use for tv production.

Meanwhile, Warner Bros. confirmed reports last week that it had given dismissal notices to about 45 employes in the publicity and advertising departments of both its home offices in New York and on the West Coast. Mr. Warner described the move as part of a plan "to streamline every phase of the company's global operations."

Lowendahl Named Transfilm Head

Walter Lowendahl, a former president of Film Producers Assn., New York, and a co-founder of Transfilm Inc., has been appointed president of Transfilm, according to William Miesegaes, chairman of the board of directors and former president. Michael A. Palma, treasurer, was named executive vice president, the position formerly held by Mr. Lowendahl.


MR. LOWENDAHL


MR. PALMA

FILL-IN ON PHILIP

Screen Gems, New York, announced last week it has prepared a special 15-minute tv film program, *The Man Behind the Queen*, detailing the life of Prince Philip, Duke of Edinburgh, for showing during Queen Elizabeth's visit to this country. SG, which has sold the program in 12 markets up to last Thursday, created the program from film footage from various sources.

Four Star Adding Five Directors

Four Star films has signed four directors of non-exclusive, multi-film contracts and is negotiating with a fifth, according to Dick Powell, Four Star president, and Frank Baur, vice president in charge of production. Robert Florey, who has directed more than 30 *Four Star Playhouse* programs, has contracted to direct a total 10 segments of the Alcoa-Goodyear *Turn of Fate* series on NBC-TV and *Dick Powell's Zane Grey Theatre* series sponsored by General Foods on CBS-TV. John English, having completed two directorial stints on the Zane Grey series, has been signed to do five more. Tom Carr and Dan McDougall have been assigned as alternate directors of Four Star's new *Trackdown* series on CBS-TV with Sacony anad American Tobacco Co. as sponsors. Negotiations are under way with Alvin Ganzer, who directed 10 *Four Star Playhouse* segments, to do that many Zane Grey and Alcoa-Goodyear programs. Four Star's current production program of $6.4 million is the largest in the company's history.

New Tv, Industrial Film Unit Formed by Lawrence Productions

As part of a long-range expansion program, Robert Lawrence Productions Inc., New York, last week announced the formation of a new affiliate, Lawrence-Schnitzer Productions Inc., Hollywood, to serve as a producing arm for television and industrial films on the West Coast.

Robert Lawrence, president, reported that Gerald Schnitzer, a motion picture producer, director and writer for 17 years, has been appointed vice president of Lawrence-Schnitzer and will head the operation. The new company, Mr. Lawrence said, is the fifth branch or affiliate acquired by RLP since 1954 when the expansion program was started to provide clients with "one-stop" film service. The company today has main headquarters and studios in New York, a production company in Canada, an animation affiliate in New York, an industrial and special effects division in New York, an animation affiliate in Hollywood and now a production company in Hollywood.

Guild Reports New Income High

A net income of $616,473 after taxes for the first nine months of fiscal 1957, ending Aug. 31, was reported by Guild Films Co. and announced last week by Treasurer George J. DeMartini. It is equivalent to 40 cents per share. The company claims this marks a new peak in its finances. The gross income for Guild in the first nine months this year was $5,631,012 as compared to the 1956 figure of $3,603,924.51. In the first five years of its existence, Guild Films has accumulated a total of 20 programs which the company distributes, as well as two cartoon series and a recently-acquired RKO short films library.

FILM SHORTS

FILM SALES

Screen Gems has announced that CMBF-TV Havana, Cuba, purchased *Circus Boy* and *All Star Theatre*, both Spanish dubbed. SG also reported sale of eight programs to Australian television. HSV Herald-Sun Television, Melbourne, and TCN Television Corp., Sydney, bought *Circus Boy, Casey Jones, Ranch Party, Top Plays of 1957* and *77th Bengal Lancers* and renewed *The Adventures of Rin Tin Tin, Father Knows Best* and *All Star Theatre*. SG also reported sale of six half-hour and quarter-hour series to Rediffusion Hong Kong. Transaction covered *The Adventures of Rin Tin Tin, Jungle Jim, The 77th Bengal Lancers, Tales of the Texas Rangers, Circus Boy* and the *Patti Page Show*. Firm reported Swedish-government tv system, A. B. Radiotjanst, has bought *Circus Boy* and *Scrappy* and *Krazy Kat* cartoons and has renewed *Jungle Jim*.

Trans-Lux Television Corp., N. Y., reports sale of Trans-Lux Encyclopaedia Britannica film library to WSUN-TV St. Petersburg, Fla., bringing total number of markets for series to 50.

Lew Kerner Productions, Hollywood, reports that sales on its *A Minute of Prayer* film series have been made to more than 50 stations. Series is distributed by C & C Tv Corp., N. Y.

RANDOM SHOT

F. H. McGraw & Co., N. Y. (engineers and constructors), reports it is offering nearly 2,000 feet of 16 mm color film, taken on heavy construction projects. It is available for tv commercials and other commercial use without charge. Footage, including earth moving, railroad building, steel and heavy machinery erection, large concrete pourings and general construction shots, is documentary produced by Coleman Productions, N. Y.

Radio Shipments for Jan.-Aug. Show Gain Over '56 Period

Shipments of radio sets from factories to dealers showed a marked gain for the first eight months of 1957, totaling 4,788,006 sets compared to 4,491,795 in the like 1956 months, according to Electronic Industries Assn. (formerly RETMA). August shipments to dealers totaled 769,770 radios compared to 579,102 shipped in August 1956. Radio shipments do not include auto sets, which move directly to the automotive industry.

Shipments of tv sets in the first eight months of 1957 totaled 3,460,100 units compared to 3,761,116 in the same 1956 period. August tv shipments totaled 490,849 sets compared to 535,936 in the same month a year ago.

Slowness of Color Tv Market Holding Back Motorola—Galvin

Motorola Inc., Chicago-based electronics manufacturer, may find itself hard pressed to reach a goal of $400 million volume by 1960, partly because of the failure of color tv to emerge in the mass market.

This intimation was made by Robert W. Galvin, Motorola president, in a talk before the Investment Analysts Society of Chicago Oct. 11. At the same time he reported sales and earning figures for the company.

"Color tv is not taking off the ground as expected and still continues to be a luxury item," he said, adding that it will not reach the mass market until prices come down to the $300-$400 level. All tv set sales for Motorola the first nine months of 1957 are slightly below the same period for last year, he reported.

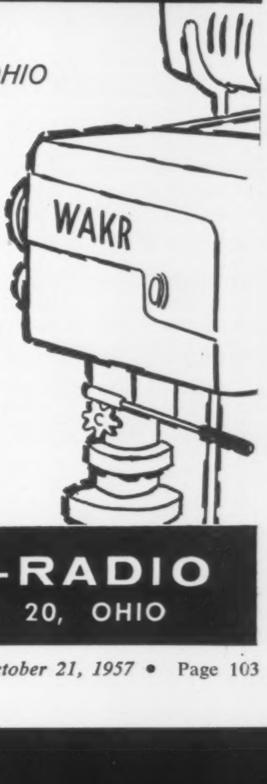
During the third quarter ending last Sept. 30, Motorola reported sales of $60 million compared with $60.8 million in 1956, while earnings after taxes were approximately $1.9 million (about $1 per share) as against $1.7 million (91¢ a share) for that quarter last year. Nine-month sales are expected to exceed the previous high of $162,689,182 set in 1956. Full-year sales should hit $235 million, according to Mr. Galvin.

While tv is down for the first nine months, sales of two-way radio communications and microwave relay systems, transistors, car radios and phonographs are up, and home radios and military electronics about even with last year.

Four Appointed to RCA Posts

Appointment of four RCA executives to new posts in distributor products merchandising, RCA Electron Tube Div., Harrison, N. J., was announced last week by Harold F. Bersche, manager of merchandising. Those named and their new posts are Joseph T. Houlihan, manager, merchandising-entertainment tubes; Joseph E. Kelley, manager, merchandising-industrial tubes and semiconductors; Joseph J. Kearney, manager, merchandising-parts and equipment, and Gerald G. Griffing, manager, merchandising coordination.

THE prototype table model home television set (above) utilizes new thin tubes developed by Kaiser Aircraft & Electronics Corp. Only 2⅝ inches thick, the tubes currently are in pilot production for military operations and, according to Kaiser, need only refinements of the glass envelope for mass production "to make space-saving television a reality." In addition to their space-saving potential, the thin tubes would offer the additional advantage of a television picture on both sides of the screen. The model in the photo is mounted atop a conventional receiver and was shown by Kaiser at an Army-Navy Instrumentation Program Symposium in Los Angeles Oct. 15.



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Nighttime Television Viewing Up Despite Criticism, Says Sarnoff

NBC President Robert W. Sarnoff last week challenged the contention that some critics' dissatisfaction with television's new fall programming "is simply a reflection of public dissatisfaction."

While he estimated that "this season's television shows on all the networks are receiving more unfavorable than favorable comment" from critics, he also cited a Trendex report showing that total nighttime tv viewing this fall again shows an increase over last fall. He said the study, based on measurements for the first week of October in each year, showed 5% more nighttime viewing this fall.

He also called attention to a Psychological Corp. survey, made in April and May, in which three out of four respondents said they were watching as much or more television than they were a year ago and eight out of ten thought the programs were as good as or better than a year ago. He said this becomes especially important "because of the manner in which opponents of free television seized on the dud season complaint and twisted it to their own uses."

Mr. Sarnoff also cited many programs of recent weeks which, while he acknowledged that not all were "great or flawless," nevertheless offered "many moments of exciting entertainment, of vivid sports drama, of penetrating personality close-ups, of live reporting of history as it was being made."

But he said this is no cause for "complacency":

"No broadcasting executive of my acquaintance feels that the level of American television entertainment has reached its apex or that we can be content simply because our audience continues to grow. Some of NBC's new shows this fall, even though they drew healthy audiences, have been disappointing to me. The need for improvement in production and writing and casting was in several cases quickly apparent. The program department did not have to wait for any critical appraisal to suggest appropriate changes after certain premieres, but the airing in print of show shortcomings probably goaded everyone concerned into swifter action."

He said he thought every series "can be improved during the course of a season" and "that's the job we're busy on now."

Mr. Sarnoff noted that a show's first appearance "does not necessarily reveal the character that it will have for the next 51 weeks." He said: "If I could borrow from [columnist] John Crosby and introduce a new Crosby's Law for Broadcasting, it would be that all reviewers should look at a first show and then a fifth show and then a tenth show before delivering a final verdict."

CBS Radio Sets New Crosby Show

Another signpost of network radio's return to "big name" programming was seen last week when CBS Radio announced that Bing Crosby will star in a music-comedy show on the network (Sun. 7:30-8 p.m.), starting Oct. 27. The program will be recorded in Hollywood during the week of the broadcast and will feature Mr. Crosby and well-known guest stars. The program will follow the *Jack Benny Program* and is an addition to Mr. Crosby's current *Ford Road Show,* also on CBS Radio. Early last week Mutual announced that Kate Smith had been signed to a regular series (see this page).

NABET Plans to Ask ABC, NBC For Work Week of 35 Hours

ABC and NBC will be asked to provide a 35-hour work week and uniform industry pension benefits, plus pay boosts commensurate with "the rising cost of living" when they start contract negotiations with the National Assn. of Broadcast Employes & Technicians (NABET) next January.

These goals were restated by NABET after a week-long conference of its contract presentations committee in New York the past fortnight. The terms were outlined by George W. Smith, the union's international president. NABET's negotiating team, headed by G. Tyler Byrne, international executive vice president, will meet with network representatives on a new three-year pact in Boston, Jan. 6, 1958.

The union previously indicated it will insist on "nothing less than a just share of network savings and profits," because of rising living costs and "sweeping technological changes," and will oppose another long-term contract with a "crumbs from the table" settlement [PERSONNEL RELATIONS, Sept. 2].

Francis Kept Off Wallace Show

NBC last week notified Arlene Francis, who is featured weekdays on NBC-TV's *The Arlene Francis Show* that she could not appear for a scheduled appearance last Saturday evening on ABC-TV's *The Mike Wallace Interview*. An NBC spokesman said this action was taken because Miss Francis is "an exclusive contract artist" of the network. He said Miss Francis is permitted to appear on CBS-TV's *What's My Line?* panel show because that contract was signed before her NBC pact.

ABC, MGM May Discuss Tie-Up

A meeting of top-level ABC-TV and Metro-Goldwyn-Mayer TV Div. of executives may be held this week to discuss a possible production tie-up between the two. [AT DEADLINE, Oct. 14]. An MGM-TV executive said no definite date for the conference has been set, but it is likely the meeting will be held this week. It originally was planned for last week but was postponed because a special meeting of Loew's Inc. stockholders was scheduled at that time (see story, page 100).

Paley, Stanton in Building Project

CBS Board Chairman William S. Paley and President Frank Stanton were identified last week to be in partnership with Vincent Astor in his $75 million, 46-story office building project planned in New York on Park Avenue, between 53rd and 54th Streets. The project has been temporarily halted because of the tight money market, although demolition of existing structures on the site will be completed. Messrs. Paley and Stanton are said to hold a 15% interest in Astor Plaza Inc., of which Mr. Astor is principal owner.

NBC-TV Announces Renewal Pact With Jack Paar for 'Tonight'

Any uncertainties the last few months over the future of NBC-TV's *Tonight* show appeared last week to have been settled, as the network announced it has renewed its contract with comedian Jack Paak to star in the program "during the coming months of 1958."

Robert F. Lewine, vice president for tv network programs, announced that the renewal had been signed several weeks in advance of normal option-exercise time. He attributed the decision to "unprecedented" critical acclaim, surging sales and outstanding audience and affiliated station acceptance.

Mr. Lewine said sales on *Tonight* have increased more than 46% since Mr. Paar took over the program last July and that by Nov. 1 the program's station lineup will total 76, largest since the original *Tonight* was launched three years ago. Among the stations which will be carrying the program by the first of November, he said, are WSM-TV Nashville; KSD-TV St. Louis; WHDH-TV Boston; WSOC-TV Charlotte, N. C.; WINR-TV Binghamton, N. Y.; WCYB-TV Bristol, Va.-Tenn.; WBOY-TV Clarksburg, W. Va.; WICU (TV) Erie, Pa.; WLEX (TV) Lexington, Ky., and WTVO (TV) Rockford, Ill.

CBS Said Working on Secret Job

A report was circulated last week that CBS is a participant in a hush-hush, multi-million-dollar reconnaissance satellite being developed for the U. S. Air Force. Existence of the project was claimed by an article last week in *Aviation Week,* which said Lockheed Aircraft Corp. is the prime contractor in the development which involves the design of an unmanned vehicle equipped to photograph activity on the earth through the use of television or regular photoghaphic cameras, or with infrared or radar scanners. Published reports stated CBS and Eastman-Kodak are participants. CBS declined to comment on the story.

Kate Smith Signs With MBS

Kate Smith will return to network radio within ten weeks with her own program on MBS, according to Paul Roberts, network president. Starting date and format haven't as yet been finalized, but Mr. Roberts said mutual plans to "present Miss Smith in our daytime schedule and at a time when every one of our affiliates will be able to air the program." The contract with Miss Smith represents "the first major single program venture" undertaken by Mutual since new management assumed control on Aug. 8, Mr. Roberts added. Ted Collins is Miss Smith's manager.

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says George Abrams,
Vice President–Advertising, Revlon

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More than ever the new PRINTERS' INK delivers what advertising men want and need.

The impact of this is intensive readership. Remember, PRINTERS' INK is read by *more advertising executive subscribers* than any other publication in the field. Here is one of many reasons why PRINTERS' INK is the best buy for you who sell to the national advertising market.

NBC to Cover AMPA Awards Next March, Academy Announces

The 30th annual presentation of Academy of Motion Picture Arts and Sciences awards will be made March 26, 1958, and will be broadcast exclusively by NBC radio and tv.

George Seaton, AMPA president, and John K. West, vice president of NBC's Pacific Division, jointly announced the date for the first academy show to be sponsored by the Motion Picture Industry itself, rather than a commercial sponsor as in the past. The broadcast will be financed by contributions of 0.25% of revenues from domestic film rentals contributed by all organizations and individuals participating in motion picture profits.

NETWORK SHORT

Keystone Broadcasting System announces 20 new affiliates. They are WBLO Evergreen, Ala.; WCQS Alma, Ga.; WDAX McRae, Ga.; WNES Central City, Ky.; WKLX Paris, Ky.; KCLP Rayville, La.; KTLD Tallulah, La.; WMTE Manistee, Mich.; WMAB Munising, Mich.; WNIL Niles, Mich.; KDUZ Hutchison, Minn.; KAGE Winona, Minn.; WITT Lewisburg, Pa.; WPCC Clinton, S. C.; KCAR Clarksville, Tex.; KEPS Eagle Pass, Tex.; KLVT Levelland, Tex.; KSOX Raymondville, Tex.; KDXU St. George, Utah, and WPRW Manassas, Va.

TOLL TV GETTING CLOSER IN L. A.

Toll tv came a step nearer reality for Los Angeles last week when the city council approved applications of three companies for franchises to construct and operate closed-circuit television systems within the city. Technically, the franchises cannot be awarded until an ordinance has been passed authorizing such action, but the 11-to-2 vote in favor of granting the franchises indicates that there will be no trouble in getting the eight votes necessary to approve the ordinance.

The next step on the path to getting the systems into operation is an agreement with Pacific Telephone & Telegraph Co. for installation of cables to transmit the pay tv programs from a central point of origin to the homes of subscribers. This could be achieved in one of two ways: by getting from the telephone company the right to install cable connections on its poles, or by asking the telephone company to make the proper installation itself and to sell this service to the toll tv operators.

The companies whose applications were approved are Skiatron Tv Inc., Harriscope Inc., Fox West Coast Theatres and International Telemeter Corp. The last two have made a joint application for the closed-circuit toll tv franchise in Los Angeles, since the city insisted that the franchises be non-exclusive. Each of the applicants bid only on its own franchise instead of entering into competitive bidding, and each of the three bids offered the same terms to the city: A flat payment of $100, 2% of gross revenues (or 1% and 5 hours of time a week which the city may use for educational or other civic programming) and the posting of a $100,000 bond to insure the city against loss. In exchange, each company will receive a 21-year non-exclusive franchise giving it the right to operate a toll tv closed-circuit system in Los Angeles.

Discussions between the three companies and PT&T for program transmission service, which have been going on for some time, will undoubtedly be accelerated now, but late last week no one would hazard a guess as to when terms would be set, contracts signed and work begun to install the cables, let alone when the installation would be far enough along to permit starting program service. If, as reported, Skiatron has the tv right to the 1958 games of the Los Angeles Dodgers (formerly of Brooklyn), this company would certainly be expected to exert every effort to have as many homes as possible connected for service by the opening of the baseball season next April. The telephone company rejected Skiatron's proposal for an open wire line system [PROGRAM SERVICES, Oct. 7] as unsatisfactory, even if less expensive.

Jerome Doff, Skiatron vice president, declined to discuss the Dodgers contract last week, but he did say that a statement can be expected from Walter O'Malley owner of the Dodgers, within the next week. Skiatron is also an applicant for closed-circuit tv franchises in San Francisco and San Diego, and in San Francisco has testified to paying Horace Stoneham, owner of the Giants, an advance of $500,000 on an agreement giving Skiatron exclusive tv rights to the Giants games when that team moves to San Francisco next year.

Harriscope Inc., licensee of KWTO-TV Casper, Wyo., and permittee of KTWX-TV Sheridan, Wyo., as well as a producer of tv programs and commercials, plans to utilize closed-circuit tv to provide a communications service for industrial organizations as well as an entertainment service for home viewers, Burt I. Harris, president, said Thursday.

Reporting that negotiations with PT&T for pole rights will be started shortly, Mr. Harris said that installing a toll tv system is an expensive undertaking and the chance of getting the money back from the sale of entertainment to the public is a calculated risk. But the same lines, used for industrial service, can provide immediate income and lessen the risk.

Louis Novins, president of International Telemeter, declined to discuss his company's plans beyond saying "there's lots of planning being done." He said that conversations have been held with PT&T but that he could not say when installation will be started.

ASCAP Meets in Chicago Today

American Society of Composers, Authors & Publishers will hold its first midwest meeting today (Monday) at 6 p.m. at the Conrad Hilton Hotel in Chicago, according to Paul

Folks flip over **WWDC** Radio

1st *eight straight months* in Washington, D. C.—in share of total weekly audience, 6 A. M. to midnight—PULSE, January through August

Cunningham, president. The meeting is necessitated by the increasing number of ASCAP members in the Midwest, Mr. Cunningham said. He will be accompanied by George Hoffman, comptroller, and J. M. Collins, sales manager.

Court-Cleared 'Play Marko' Sets Return to Air Oct. 24

The video game known as *Play Marko* is back on the air after an absence of more than two years. In 1955, when it was being carried by some 30 stations, the FCC asked one of them, KTLA (TV) Los Angeles, to show cause why its license should not be revoked for carrying this program. KTLA promptly canceled it. The Caples Co., Chicago advertising agency which created and packaged the program, withdrew it from the other stations and went to court for a ruling on whether or not the game is a lottery. Last March the U. S. Court of Appeals ruled it is not [GOVERNMENT, March 18].

On Oct. 24 KHJ-TV Los Angeles will start the program, called *Play Signal* in token of its sponsorship by Signal Oil Co. as a Thursday, 8:30-9 p.m. series. Signal Oil, whose account is handled by Barton A. Stebbins Advertising, Los Angeles, has options on the program in San Francisco, Portland, Ore., and Seattle. According to Jack Daly of the Caples Co. office in Los Angeles, who is handling the program sales. It shortly will be on the air in some 20 markets, Mr. Daly said.

Home viewers play the game by using cards, obtained in Los Angeles from Signal Oil dealers, covering numbers on the cards as they are written by "Miss Signal" on a master board in the studio. When a viewer covers a complete row, horizontally, vertically or diagonally, he calls a special telephone number. If his numbers match those of the master board, he is declared a winner and a new game is started.

Song Writers Sue WCMB

Suit for copyright infringement was filed last week against Rossmoyne Corp., owner of WCMB Harrisburg, Pa., by song writers Alan Jay Lerner and Frederick Lowe, alleging that seven of their copyrighted songs from "My Fair Lady" were performed separately by the station without authorization. The plaintiffs, both members of ASCAP, asked the U. S. District Court for the Middle District of Pennsylvania to restrain WCMB from performing the songs in the future and to award damages of not less than $250 for each unauthorized performance, together with court costs and attorneys' fees.

Network Formed for 'Barry Gray'

A Barry Gray Radio Network was established Sept. 30 when the WMCA New York program added WIP Philadelphia and began completing plans to add stations in Baltimore, Chicago, Miami and Boston. WIP, an MBS affiliate, broadcasts the *Barry Gray Show* over Mutual lines. The program is sold on a spot basis with the cost five times the normal midnight rate, according to Sandy Howard Productions, New York packager, which said the show is now one-third sold.

LAKE ONTARIO
Place your message
where it gets results!

RIGHT IN THE HEART OF THE
RICH ROCHESTER AREA!

Your sales message *scores* when you send it soaring through the air-waves via WHEC, the station that's *way* out in front in Rochester! Competing with five other local stations, WHEC rates FIRST in *51 out of 72 daily quarter-hours*—has an *average share-of-audience of 26.7%!* (Latest Rochester Metropolitan Area PULSE report, March, 1957).

BUY WHERE THEY'RE LISTENING

CBS WHEC of Rochester
NEW YORK
5000 WATTS

Representatives: EVERETT-McKINNEY, Inc., New York, Chicago; LEE F. O'CONNEL CO., Los Angeles, San Francisco

United Press Facsimile Newspictures
and
United Press Movietone Newsfilm
Build Ratings

UHFS WARM-TV, WILK-TV MERGE

The merger of two northeastern Pennsylvania pioneer uhf tv stations—WARM-TV Scranton and WILK-TV Wilkes-Barre—into a single "regional" outlet and acquisition of majority control by Transcontinent Television Corp. interests were announced by the principals Thursday. The multi-faceted agreement which involves stock and cash exchanges approximating $1.5 million is subject to FCC approval.

The merger would end the rivalry of the two ABC-TV affiliates and join in a single outlet the use of WARM-TV's ch. 16 and WILK-TV's 1.5 megawatt power (now under construction permit after more than a year of operation under special temporary authority). The new call letters of WNEP-TV are proposed and the station would continue as an ABC-TV affiliate, plus carrying NTA and other top Hollywood films. A new corporation will be established under the name of Northeastern Pennsylvania Broadcasting Corp. The new station operation is expected to use WILK-TV's present tower and transmitter on Penobscot Mt. near Mountain Top, southeast of Wilkes-Barre.

The WARM-TV group, headed by Martin F. Memolo, and the WILK-TV group, headed by Mitchell Jenkins, would share a 40% interest in the merger operation. The remaining 60% would be held by Transcontinent and Hamilton Shea, former NBC vice president who with Transcontinent owns WSVA-AM-TV Harrisonburg, Va. Transcontinent itself owns WROC-TV Rochester and through a recent FCC-approved $5 million merger with interlocking interests owns WGR-AM-TV Buffalo [GOVERNMENT, Sept. 30.]

In the new merger operation, William W. Scranton, majority stockholder in WARM-TV, will be chairman of the board; Mr. Jenkins, president; Thomas P. Shelburne, now treasurer and managing director of WILK-TV, will be vice president and general manager, and Mr. Memolo, now president of WARM-TV, will be vice president in charge of engineering. In addition to these four officers, directors will include Paul A. Schoellkopf, Transcontinent board chairman; J. Fred Schoellkopf IV, Transcontinent executive committee chairman; David C. Moore, Transcontinent president; Seymour H. Knox III, Transcontinent director; David G. Forman, chairman of the Transcontinent administrative and finance committee, and George F. Goodyear, a director and chairman of the Transcontinent advisory group committee. Felix Piech will serve as secretary and John Weber as assistant secretary.

In a joint statement, Messrs. Scranton and Jenkins explained, "This merger will bring to television viewers in northeastern Pennsylvania a new era of entertainment, public service and news. Not only will we have the exciting new program structure of ABC-TV, but also the programming, technical and administrative support of Transcontinent Television Corp. . . . This will be truly a regional station which will provide the best possible service for viewers and the local businessmen in Scranton, Wilkes-Barre and the entire northeastern Pennsylvania area."

It is expected that the merger group will take over operation of WARM Scranton also, but since WARM is highly directional and has "very slight" overlap with WILK, the latter radio station will be retained by its present ownership under Wyoming Valley Broadcasting Co.

AN ERROR occurred in an ad placed in Broadcasting Magazine, October 14, by WSOC-TV, Charlotte, N. C., wherein the station claimed a 44.8% increase in share of sets-in-use, Monday through Friday, 9 a.m. to Midnight.

Actually, this figure should have been 28.4%.

The error occurred during mechanical paste-up. Any embarrassment caused by this advertisement is sincerely regretted by the management of

WSOC-TV

KBKC Kansas City to Go on Air

KBKC Mission, Kan. (suburb of Kansas City), owned by Mission Broadcasting Inc., begins broadcasting with a format of music and news later this month. The new station will operate on 1480 kc, 500 w. There will be no block programs.

General manager is Tom E. Beal, former commercial manager of KLWN Lawrence, Kan. Station manager is John Humphreys, who has been with KLWN Lawrence, WHB Kansas City and KOAM Pittsburg, Kan.

Police Group Indicts Television

A "cooperative" attitude between radio-tv stations and the listening public might give programs "the character and high ideals desired by a society interested in building good citizens," according to Edward G. Krauss, secretary, State Police Chiefs Inc., Cleveland.

Mr. Krauss contended in a letter to National Assn. for Better Radio and Television that trustees of State Police Chiefs believe an overwhelming majority of tv stories emphasize crime, dishonesty, violence and lax morals "to the point where youth unconsciously acquires knowledge of underworld techniques." He said these techniques become indelibly impressed on young viewers and exert "at least some influence upon their lives." He argued that opportunities afforded tv to educate youth "have been sadly neglected."

ONE of the 25th anniversary citations being awarded stations represented through the quarter-century by Peters, Griffin, Woodward goes to Col. B. J. Palmer (l), president of WHO Des Moines and WOC Davenport, both Iowa. H. Preston Peters, president of PGW, makes the presentation. Others getting plaques on PGW's silver anniversary: Paul A. Loyet, vice president and resident manager of WHO; Ernest C. Sanders, sales manager of WOC; Nat L. Cohen and David C. Moore, both of WGR Buffalo, N. Y.; Harold V. Hough, WBAP Fort Worth, Tex.; Thomas K. Barnes, WDAY Fargo, N. D.; Charles C. Caley, WMBD Peoria, Ill., and Donald D. Davis, KMBC Kansas City, Mo.

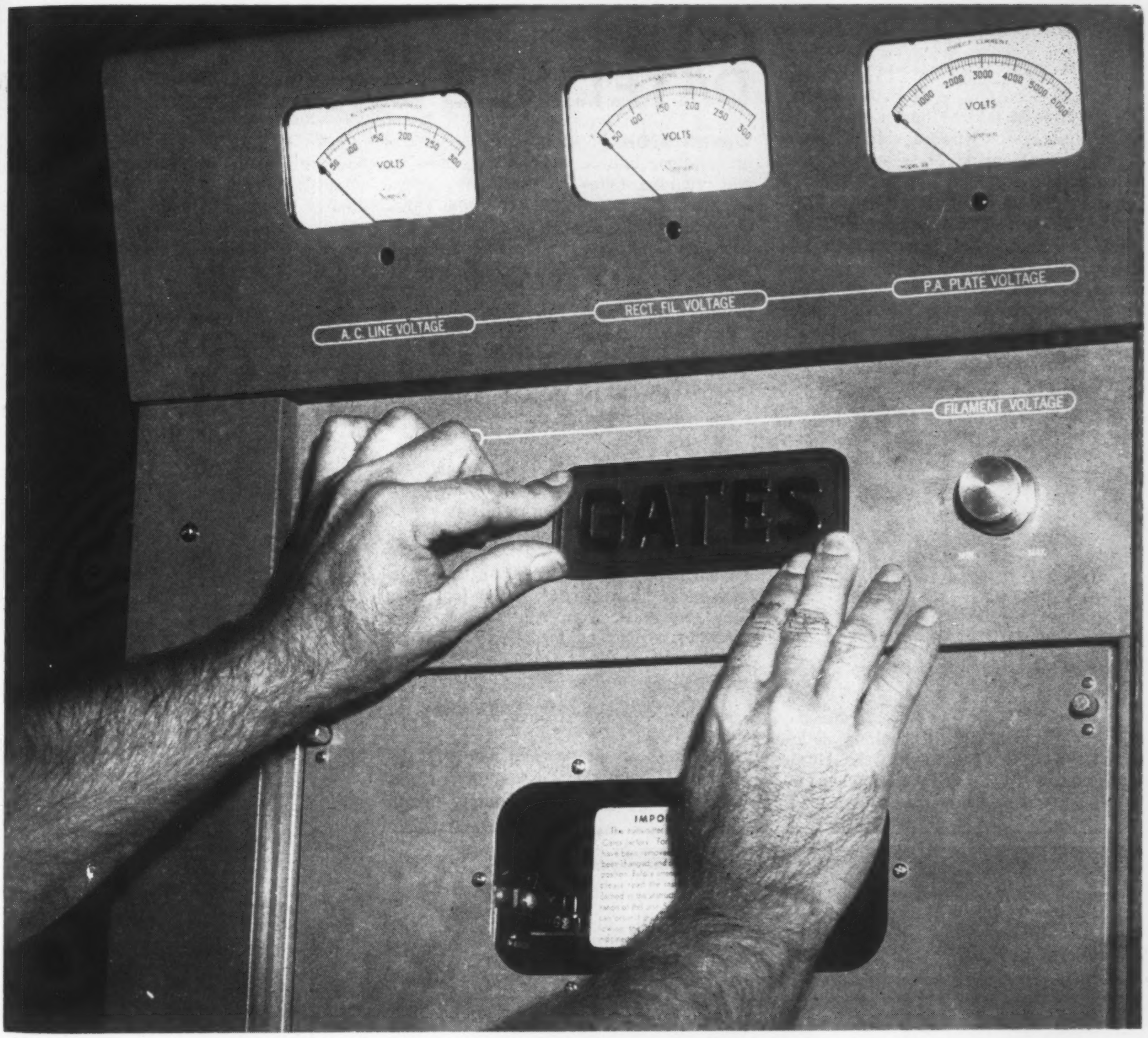
WFIL-AM-TV Opens New Studio

WFIL-AM-TV Philadelphia opened a new headquarters-studio last Monday in the downtown Sheraton Hotel, an addition to present studios in West Philadelphia. The combination radio-tv control room contains complete equipment for a self-sustaining remote operation, and the studio can be converted into a lounge.

Roger W. Clipp, general manager, stressed that the new studio is in the center of the city, where WFIL can best cover social and business life. Two new mobile units were also displayed at the opening.

Mae Clarke Sues KTLA (TV)

Mae Clarke, veteran motion picture actress, last week filed a $1 million invasion of privacy suit in Los Angeles Superior Court against Paramount Television Pro-



The Mark of Quality

Attaching the familiar Gates name plate is the final step in the completion of a product manufactured for quality. To the customer who will soon have this equipment in operation, this name means superior craftmanship . . . it is the symbol of over 35 years of progress in this great industry.

To the thousands of station managers and engineers who depend on Gates equipment for daily operation, this name means reliability . . . it means outstanding performance. They know that each product is the result of years of constant research and development, which have made Gates equipment the standard of comparison.

Yes, the Gates name plate is a familiar symbol throughout the world . . . a symbol identified with quality, because quality is the priceless ingredient in all Gates products.

GATES

The Mark of Quality

GATES RADIO COMPANY, Quincy, Ill., U.S.A.

MANUFACTURING ENGINEERS SINCE 1922

OFFICES — NEW YORK - WASHINGTON D. C. - LOS ANGELES - HOUSTON - ATLANTA
INTERNATIONAL DIV., 13 East 40th St., New York City — In Canada, CANADIAN MARCONI COMPANY

ductions, owner of KTLA (TV) Los Angeles. KTLA on Oct. 1 launched a series of horror movie telecasts under the generic title, *Nightmare*, with a broadcast of "Frankenstein," made 26 years ago with Boris Karloff and Miss Clarke as stars. In connection with the tv program, Miss Clarke charges, KTLA employed actress Ottola Nesmith, who impersonated Miss Clarke in such manner as to imply that she is "a broken-down, has-been actress, poverty stricken, slovenly attired and ill," thus damaging Miss Clarke's professional reputation.

Salk Named to Corinthian Post

MR. SALK

Robert H. Salk, for two years director of sales for Screen Gems Inc., has been appointed director of programming of Corinthian Broadcasting Corp., according to C. Wrede Petersmeyer, president. Prior to his association at SG, Mr. Salk was associated for 10 years with the Katz Agency in programming, film buying, research and sales. Corinthian stations include KOTV (TV) Tulsa, KGUL-TV Galveston, WANE-AM-TV Fort Wayne and WISH-AM-TV Indianapolis.

DATELINES

Newsworthy News Coverage by Radio and Tv

WASHINGTON—NBC-TV, after months of preparation, utilized over 100 technicians and program staffers to televise the arrival of Queen Elizabeth and Prince Philip Thursday morning and the highlights of their visit here. NBC had 11 cameras along the arrival parade route, with one stationed atop the Lincoln Memorial. Four NBC-TV staffers described the scene: Merrill Mueller, Jinx Falkenburg, Bill Henry and David Brinkley. For NBC Radio, narrators were Bryson Rash, Ben Grauer and Miss Falkenburg. NBC-TV circuits fed the picture live to the Canadian Broadcasting Co.

MOUNT VERNON—WMIX Mount Vernon, Ill., and cooperating hams have collected and broadcast a series of taped Sputnik signals, showing changes from hour to hour and day to day since the satellite was launched Oct. 4. Chief Engineer Ed Howell and radio amateur Bill Lance picked up the news break from nonbroadcast facilities Oct. 4, before media began playing the story. They immediately set up monitoring facilities and established an around-the-clock monitor system with hams.

HARTFORD—A 16-year-old ham operator, Beldon Morgan of Glastonbury, Conn., taped Sputnik signals Oct. 6 purely "for the fun of it." But he happened to mention it over his home wireless to a ham friend, Bob Eaton, son of Tom Eaton, news director of WTIC Hartford, Conn. Mr. Eaton and son lost no time driving to Glastonbury to pick up the recording and returned it to WTIC for the first available newscast.

BOSTON—WBZ Boston covered the Russian satellite launching from the International Geophysical year angle, at the same time taking part in an IGY sighting. The Air Force used WBZ to send a signal which activated three cameras as Sputnik passed over the Cambridge Research Center. After doing its part, WBZ broadcast interviews with experts, who described the tri-cornered photography.

WICHITA—A direct report of an early naked-eye sighting of Sputnik over Alaska went out over KFH Wichita, Kan. George Doyle, station news director, telephoned Dr. Gordon Little at the U. of Alaska geophysical station near Fairbanks Oct. 7 for a recorded version of how his staff tracked the man-made moon.

MOBILE—Two off-duty staffers of WALA-TV Mobile, Ala., brought in the sound of Sputnik on their home radio rigs and telephoned WALA radio to put the signals on the air. The local newspaper credited them with being the first in Mobile to make radio contact with the satellite.

PHILADELPHIA—The mobile reporting unit of WFIL Philadelphia last week joined a pre-dawn raid on a local narcotics ring. By the time WFIL came on the air at 5:30 a.m., it was able to broadcast highlights direct from the scene. When its sister outlet, WFIL-TV, came on at 8 a.m., film was all set to run on *Breakfast Time*.

PITTSBURGH—KDKA here set up a shop in City Hall to monitor live negotiations of a crippling transit strike and conducted on-the-air news conferences with Mayor David L. Lawrence and officials from both management and labor. The station said it provided the only first-hand coverage.

MILWAUKEE—The World Series may be only a memory for most of the U. S., but not for Milwaukee and WTMJ-AM-TV there, which fed NBC Radio and NBC-TV plus some 25 additional radio stations in the U. S. and Canada. WTMJ-TV reported last week mail is still arriving on its camera work and other coverage. The Milwaukee station had a 24-man crew at the ball part at 6:30 a.m. each morning of games while both stations originated numerous feature feeds in addition to games. Locally, WTMJ-TV considered its biggest production problem that of covering the return of the Braves the night after the final game and used multiple film crews to shoot five-minute "takes" in addition to a 45-minute live show.

WBBM Chicago followed up its coverage

P

Programming
is more
v-a-r-i-e-d
with the big
"P" SECTION
of the
SESAC
Transcribed
Library

- Polkas, obereks, czardas, laendlers, rheinlanders and mazurkas.
- Complete program notes.
- Saleable script service.
- All at its best at low monthly fees.

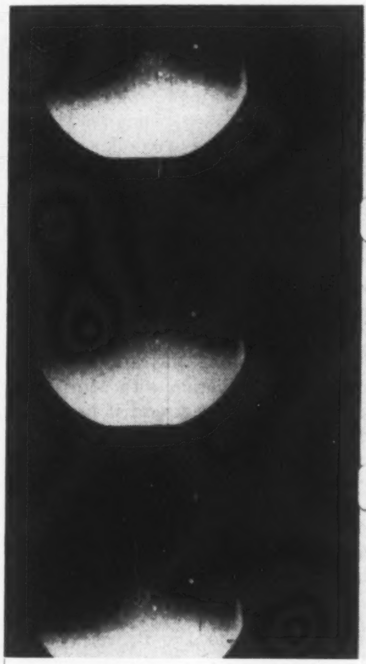
Write, right now . . .

SESAC INC.

The Coliseum Tower
10 Columbus Circle
New York 19, N. Y.

of the Braves' National League victory—a feature that was re-broadcast by popular demand—with a job on the World Series and its aftermath, originating broadcasts in New York and Milwaukee. As soon as John Carmichael reported the final put-out of the seventh game in New York, WBBM cut to Milwaukee, where Hugh Hill proceeded with the hometown celebration. The latter described the festivities and interviewed a cross-section of the participants. At 11:15 that night, he interviewed team luminaries at Milwaukee's Billy Mitchell Field. WBBM, the CBS affiliate for Chicago and Milwaukee, is contemplating boiling its coverage down to a one-hour show to be presented this winter.

WGN-AM-TV Chicago dispatched crews to Milwaukee early on the day the Series ended. Reports followed on both radio and television as the Braves' plane landed and as Milwaukeeans welcomed them home.

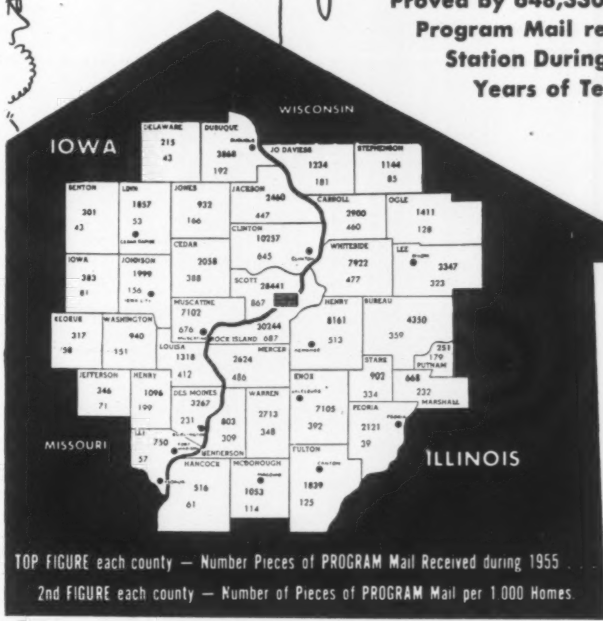


WESTINGHOUSE Broadcasting Co. photographer John Kelly of WJZ-TV Baltimore got up at dawn Oct. 12 and filmed the Russian earth satellite through special optical instrumentation developed by Bendix Aviation Corp. in Baltimore. The historic footage was used as the basis of a half-hour show originating at WBZ-TV Boston and the Smithsonian Astrophysical Observatory, Cambridge, Mass. WBZ-TV, WJZ-TV, KYW-TV Cleveland, KDKA-TV Pittsburgh and KPIX (TV) San Francisco were linked for two special broadcasts at 5 p.m. and 6:30. Then WBC made the films available to networks and newsreels services. Takers included NBC-TV, CBS-TV, WPIX (TV) New York and other stations throughout the country, which got the film from UP-Movietone News. Producer of the WBC show was Chester F. Collier, WBZ-TV director of public affairs.

WOC-TV

They get the 1 Picture

Proved by 648,330 Pieces of Program Mail received by this Station During 6 full Years of Telecasting . . .


WISCONSIN
IOWA
MISSOURI
ILLINOIS
DELAWARE 215 43
DUBUQUE 3868 192
JO DAVIESS 1234 181
STEPHENSON 1144 85
BENTON 301 43
LINN 1857 53
JONES 932 166
JACKSON 2460 447
CARROLL 2900 460
OGLE 1411 128
CLINTON 10257 645
CEDAR 2058 388
WHITESIDE 7922 477
LEE 3347 323
IOWA 383 81
JOHNSON 1999 156
SCOTT 28441 867
MUSCATINE 7102 676
ROCK ISLAND 30244 687
HENRY 8161 513
BUREAU 4350 359
251 179 PUTNAM
KEOKUK 317 58
WASHINGTON 940 151
LOUISA 1318 412
MERCER 2624 486
STARK 902 334
668 232 MARSHALL
JEFFERSON 346 71
HENRY 1096 199
DES MOINES 3267 231
WARREN 2713 348
KNOX 7105 392
PEORIA 2121 39
LEE 750 57
803 309 HENDERSON
HANCOCK 516 61
McDONOUGH 1053 114
FULTON 1839 125

TOP FIGURE each county — Number Pieces of PROGRAM Mail Received during 1955 . . .
2nd FIGURE each county — Number of Pieces of PROGRAM Mail per 1,000 Homes.

This fabulous response . . . 91% of it to local live telecasts . . . began in 1950. That year . . . WOC-TV's first full year on the air . . . 33,845 pieces of program mail were received; this mail came from 23 Iowa-Illinois counties — 237 cities and towns.

By 1955, this response jumped to 149,215 pieces of program mail received during a 12-month period; it came from 39 Iowa-Illinois counties — 513 cities and towns in these counties.

Accompanying map shows breakdown of this 1955 program mail, proving WOC-TV's "Good Picture" area.

WOC-TV Viewers are responsive. They respond to WOC-TV telecasts by mail. More important, they respond to advertising on WOC-TV by purchases at retail outlets. We have a million success stories to prove it (well, almost a million). Let your nearest Peters, Griffin, Woodward representative give you the facts. Or call us direct.

WOC-TV 39-COUNTY COVERAGE DATA —

Population	1,583,800
Families	489,700
Retail Sales	1,934,984,000
Effective buying Income	2,686,413,000
Source	1957 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

**WOC-TV Owned and Operated by Central Broadcasting Co.
Davenport, Iowa**

The Quint-Cities Station — Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.

WOC TV
Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Wodlinger Res. Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVE

WOC-TV is part of Central Broadcasting Company which also owns and operates WHO-TV & WHO-Radio, Des Moines

Cincinnati's Most Powerful Independent Radio Station

50,000 watts of SALES POWER

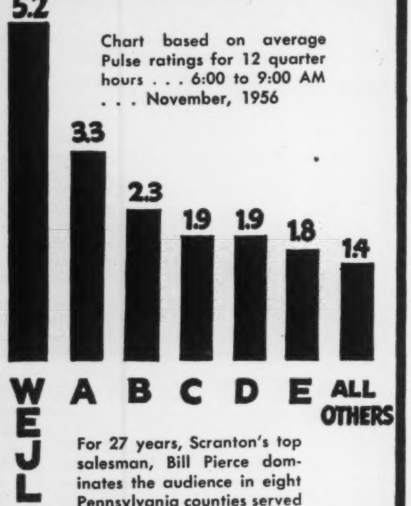
WCKY

CINCINNATI, OHIO
THE L.B. Wilson STATION

WCKY CINCINNATI

On the Air everywhere 24 hours a day—seven days a week

Bill Pierce Is Your BEST BUY In The SCRANTON MARKET



For 27 years, Scranton's top salesman, Bill Pierce dominates the audience in eight Pennsylvania counties served by WEJL.

Ask MEEKER For Proof!

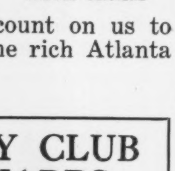
WEJL
The Scranton Times
SCRANTON, ... PENNA.

CCA In Atlanta Successful Beyond Fondest Hopes

"I wanted you to know how very, very pleased we are with the results of our CCA Campaign," writes George Oliviere, Executive Director of WGST in Atlanta, Ga.

In his letter to John C. Gilmore, Vice President of Community Club Awards, Oliviere says, "The success was beyond our fondest expectations.

"You can always count on us to get behind CCA in the rich Atlanta market."


GEORGE OLIVIERE

COMMUNITY CLUB AWARDS
THE PENT HOUSE
527 Madison Avenue
New York 22, N. Y.
Phone: PLaza 3-2842

WVIP Set to Begin Operation With 3-Hour Benefit Ceremony

WVIP Mount Kisco, N. Y., is scheduled to go on the air Sunday (Oct. 27) (1 kw daytime on 1310 kc), with a three-hour benefit for the Northern Westchester Hospital building fund drive. Among those scheduled to appear on the station's inaugural broadcast will be Bennett Cerf, Jackie Robinson, Quentin Reynolds, Allen Jackson, Walter Abel, Gusty Huber, Guerney Williams, Merv Griffin and Richard Goldman.

Principal owners of WVIP are Monroe O'Flyn, a Mount Kisco real estate developer, and Martin Stone, New York radio and television producer. Both live in nearby Pound Ridge.

General manager of the station is Nicholas A. Andrews, formerly manager of WNRC New Rochelle. Program director is Winston Sharples, eastern musical director of Paramount Pictures Corp. and first vice president of Composers and Lyricists Guild of America. News director is Richard K. Doan, former program director of WCBS-TV New York. Program manager is Ed Robbins, formerly with WKNB Hartford, and chief engineer is Ernest D. Machanic, previously with WCOJ Coatesville, Pa.

WJHP-TV to Go Off Air

WJHP-TV Jacksonville, Fla., will go off the air this Friday, according to an announcement last week by John H. Perry Jr., president of the Jacksonville Journal Co., operator of the uhf station. WJHP-TV operates on ch. 36 and lost its NBC affiliation to a new vhf outlet in Jacksonville, WFGA-TV, ch. 12, last month.

REPRESENTATIVE APPOINTMENTS

KPOP Los Angeles appoints Meeker & Co., same city, as sales representative in S. F. and Pacific Northwest.

WGRC Louisville, Ky., appoints Weed & Co., N. Y.

WWHG-AM-FM Hornell, N. Y., appoints William G. Rambeau Co.

WSIX-AM-TV Nashville, Tenn., appoints H-R Representatives.

REPRESENTATIVE SHORT

Broadcast Time Sales, N. Y., has announced opening of its eighth office at 101 Marietta St. Bldg., Atlanta. **Sam Brownstein,** formerly associated with WWCA Gary, Ind., and KOMU-TV Columbia, Mo., has been appointed sales manager for company's southeastern district and will be in charge of Atlanta office.

STATION SHORTS

WILY Pittsburgh has changed call letters to WEEP.

WCNY-TV Watertown, N. Y., announces Class A one-hour rate increased to $250, which was effective Sept. 30. Other classification of time increased proportionately. Contracts signed prior to effective date protected until March 30 or to termination of contract, whichever is closer.

ASHLEY ROBISON (l), president of KOVO Provo, Utah, and P. R. Banta, president of Streets Electronics Inc., sign the agreement to sell KGEO-TV Enid, Okla. [AT DEADLINE, Oct. 14], for around $2 million to Mr. Robison and Louis E. Caster, president of WREX-TV Rockford, Ill. (latter being sold to Bob Hope and associates). Selling stockholders of KGEO-TV are P. R. and L. D. Banta, 41%; George Streets, 13.1%, and others. Mr. Robison, in addition to his KOVO holding, is president of XEAC Tijuana, Mex., and vice president of Continental Television Inc., which is buying WREX-TV for $2.85 million. Both sales await FCC approval.

KYNO Fresno, Calif., has announced discontinuation of affiliation with Mutual-Don Lee Broadcasting System and it became independent station on Oct. 15.

KRAK Sacramento, Calif., has announced opening of studios and offices in Hotel Senator, same city. Station also reported establishment of business office and news bureau in Modesto, Calif.

WLYN Lynn, Mass., announces move of offices and studios to 156 Broad St.

WBLA Elizabethtown, N. C., announces increase of power to 1 kw 1440 kc.

Radio Hawaii Inc. announces that KIPA Hilo was linked with KPOA in Inter-Island Network effective Oct. 14.

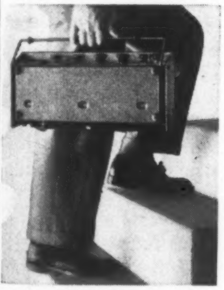
3 MILLION
Montana visitors will have their car radios tuned
to KGVO
MISSOULA, MONT.
plus all Western Montana
•
affiliated with KMSO-TV
MOSBY'S INC.

Transistorized
Portable Remote Amplifier

COMPACT!

LIGHTWEIGHT!

CONVENIENT!



Take the BN-6A with you to the ball park, the boxing bouts, and enjoy new convenience and performance! Also ideal for use in department store promotions, parades and other remotes. Designed and functionally styled especially for remote radio and television use, this amplifier is fully transistorized and the lightest equipment of its type, weighing only 15 pounds. Completely self-contained for either battery or AC power operation, it assures amplification and control facilities needed for high quality transmission to studio via telephone lines.

The BN-6A provides four separate input channels that can be operated either single ended or balanced. It is capable of greater output level with less distortion. This provides for normal level with ample reserve. Cueing and monitoring facilities are included, and plug-in transformers are used for balanced operation. Comes complete with portable carrying case, equipped with carrying handle adjustable for stacking.

Ask your Broadcast Representative for complete information about this advanced Amplifier. In Canada: write RCA VICTOR Company Limited, Montreal

These wanted Features!

- All controls located on front panel, including illuminated VU meter, mixer controls, master control, phone jack, cue switch and power switch.
- Long-life Mercury batteries.
- Alternate germanium rectifier power supply.
- High-level mixing—four separate channels.
- New RCA Type 2N175 low-noise transistors which serve as input amplifiers.
- Amplified cue signal from studio.
- Functionally styled package.

RCA

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

Tmk(s) ®

SIAM RADIO GOES YANKEE STYLE

Pleng Pa Chok means *Musical Jackpot* in Siamese. To Colgate-Palmolive Co. it also means plenty of sales, by way of its cash giveaway show on an aggressive Bangkok station, HS1JS. Sales are gauged by a weekly return of 50,000 Fab-Colgate boxtops, reported by Karoon Kengradomying, popular host of *Pleng Pa Chok*.

Broadcasting in Thailand is a burgeoning industry that, after a staid beginning along British lines, lately has assumed a free-swinging, American look.

Listeners evidently like the Yankee style. They have bought nearly a million sets, giving Thailand a leading position in per-capita radio ownership in Southeast Asia and the Far East. (Population of the 225,000-sq.-mi. country approximates 22 million.)

Twenty-five stations in the capital city alone (the U. S. capital has 16 ams) broadcast from dawn until nearly midnight on medium and shortwave to 10 million potential listeners across the land. The country has a total of 32 radio stations.

Over the past 10 years electronic sophistication has come to Thailand, and now stations are programming to selected audiences, high, middle and low brows. Music-and-news outlets offer Thai and Tin Pan Alley fare. Others feature dramatic shows (soap opera, traditional Ramayana plays), public affairs shows and official government announcements. "Good music" fans can tune in Western classical and semi-classical bills. Farmers hear local dialects, local news, songs and personalities on low-power, provincial stations. Three Chinese dialects and English can all be heard. Mobile news-special events units are a vital part of the scene in city and country.

With so much attention given to every radio taste, prime time is at a premium in Thailand. Everybody in broadcasting has more than enough to do, and little time goes begging, observers report. National advertisers are coming from Madison Avenue and the marts of Europe. Agencies have set up shop in Bangkok and are putting priority on radio in their media plans. One of these, Grant Adv., on behalf of Colgate-Palmolive International, studied the rural market and bought up to 10 spots a day on local stations for Fab and Colgate. Other researchers have gone into the kingdom and come out with reports on the surging economy there.

But the enterprising radio scene in Siam has an anomalous setting. Stations are run by government agencies, not individuals; yet their competition with each other is earnest.

The new look in Siamese broadcasting over the last decade is attributed to a young crop of staffers, with key spots filled by U. S.-educated personnel. One of these is Col. Kengradomying, whose job as host of *Pleng Pa Chok* is only one facet of his career as an officer in the Royal Thai Army and manager of HS1JS, the Army Signal Station, which belies its name with a music-news schedule. Mr. Kengradomying's station airs American pop tunes practically as fast as Tin Pan Alley grinds them out, according to Ivan Izenberg, who is Far East executive producer for the Voice of America and was an observer on the Thai scene while with the U. S. Information Agency.

Steadily increasing listenership in the country has resulted not only from vigorous station operation but from heavy receiver promotion as well, it is reported. Radio sets come to Siam from Holland, Great Britain, Germany and Japan, and manufacturers show their confidence in the medium by using it for their own advertising.

Although there are no networks in Thailand, most stations deliver a nationwide audience to advertisers by adding shortwave to standard transmissions to carry the signal across the country.

Since only one television station is on the air, the television story still is to be told in Thailand. Meanwhile, the *Pleng Pa Chok* jackpot is overflowing, and the radio curve continues upward, as stations plow profits back into the business.

Goa Radio Names Menezes Rep, Announces Expanded Coverage

Cosme Matias Menezes, Nova-Goa, Portuguese India, has announced his appointment as representative of the Commercial Service of Radio Goa.

The government-owned station, according to Mr. Menezes, has ordered a 50-kw and two 25-kw transmitters from N. V. Philips of Holland and plans to have them in operation by the first of the year. The new equipment will extend Radio Goa coverage through India, Pakistan, the Middle East, Persian Gulf, Far East and East and South Africa, Mr. Menezes states.

Rates start at 1,200 rupees for 12 words and go up to 6,200 rupees for five minutes, with volume discounts up to 800 rupees for 12 words, 312 times, and 4,200 rupees for five minutes, 312 times. A rupee is about eighteen cents in American currency.

Canadian Radio Sales Up, Tv Down

Radio receiver sales continued to increase while tv set sales dropped in Canada during the first eight months of 1957, according to figures released by the Radio-Electronics-Tv Mfrs. Assn. of Canada. Radio receiver sales in the January-August period totaled 333,960, compared to 321,729 for the same period last year. Television receiver sales in the period totaled 233,238 this year as against 376,882 in the 1956 period.

Ontario accounted for a third of tv set sales with 89,592 in the January-August 1957 period, while viewers in Quebec province purchased 65,502 sets. Ontario listeners bought almost half the radio sets sold in the period, accounting for 152,637 sets while listeners in Quebec bought 77,412 sets.

a great new Joplin
MARKET
created for you by
KODE-TV

136,547 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
$776,919,000 Buying Income; 669,800 Total Population

MO
KAN.
• KODE-TV JOPLIN
OKLA.
ARK.

*NOW 28% HIGHER TOWER — HIGHEST IN 4-STATE COVERAGE AREA
*NOW 29% MORE POWER — 71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA
*NOW COVERS 136,547 TV HOMES IN JOPLIN MARKET—AN ALL-TIME HIGH

* Television Magazine Set Count, July, 1957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

KANSAS
12
OKLAHOMA
KODE
TV
MISSOURI
ARKANSAS

CBS / abc
316,000 WATTS Designed Power
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis

Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WPAR, Parkersburg • WBOY, WBOY-TV Clarksburg • WPIT Pittsburgh

Announcement

THE BROADCASTERS CLUB

OF WASHINGTON, D. C.

will open its NEW QUARTERS at 1737 DeSales St., N. W., Opposite the Mayflower Hotel, on or before January First, 1958.

This is a private, limited membership, non-profit organization. Food and beverage service at luncheon and dinner by the famed

COLONY RESTAURANT.

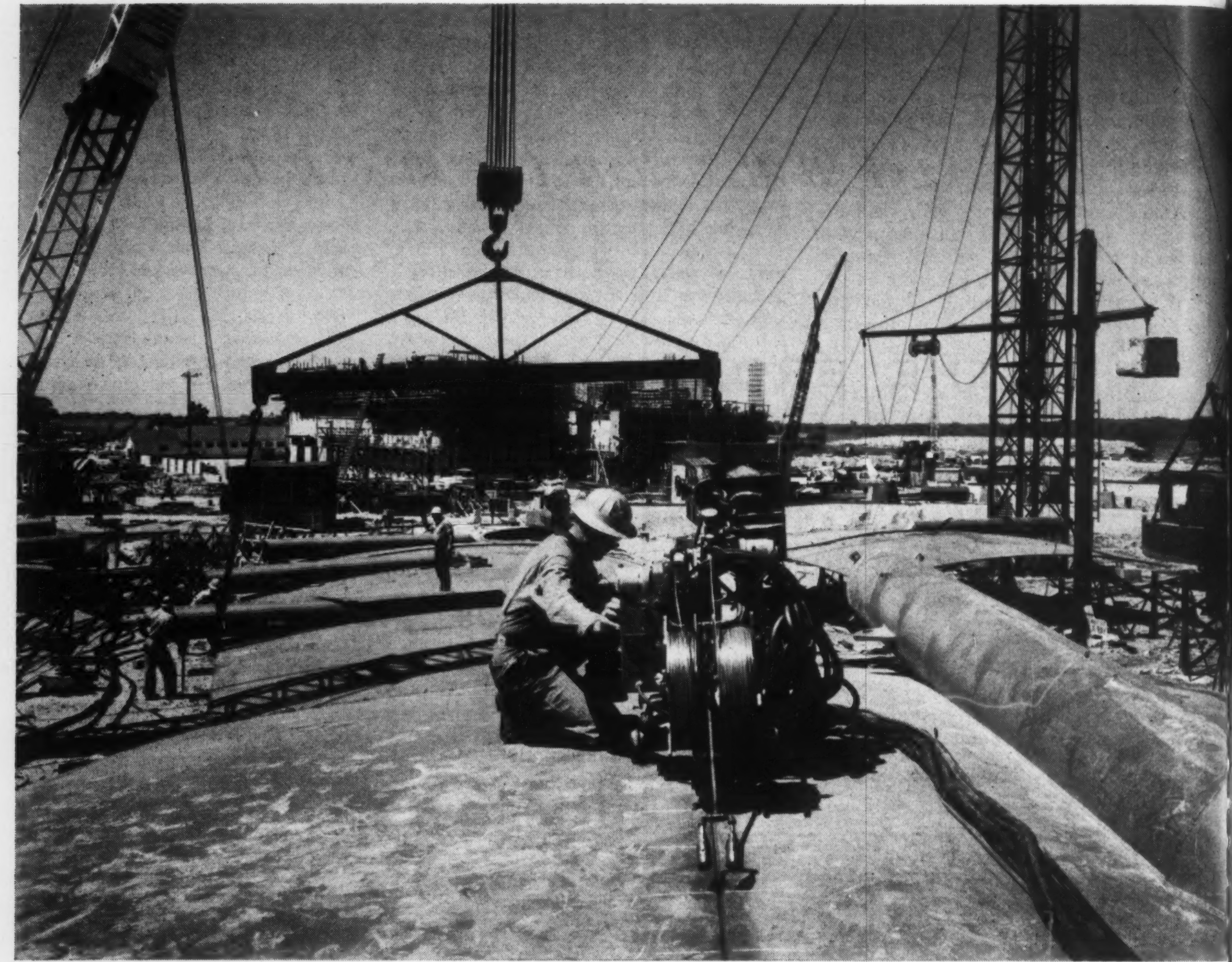
SPECIAL CLUB MENU.

A limited number of charter resident and non-resident memberships is available. Membership applications are subject to approval of the Club Membership Committee.

For further information, contact Leonard H. Marks, 317 Cafritz Bldg., Washington, D. C. or Howard Lane, Non-Resident Membership Chairman, KOIN-TV, Portland, Oregon.

Members of the Organization Committee

Mr. Marks, Chairman
J. E. Baudino
J. W. Blackburn
Thad H. Brown, Jr.
Everett L. Dillard
Harold E. Fellows
Earl H. Gammons
John S. Hayes
Fred S. Houwink
Theodore Koop
Maury Long
John F. Meagher
Neville Miller
Joseph H. Ream
Robert K. Richards
F. M. Russell
James D. Secrest
James W. Seiler
Carlton D. Smith
George O. Sutton
Ben Strouse
Sol Taishoff



Workmen weld the giant reactor container (foreground) and construct the power building (background) at the Dresden, Ill., atomic-electric plant, a project of Commonwealth Edison Company, 6 other electric companies and their equipment makers.

New power plants to produce electricity fr

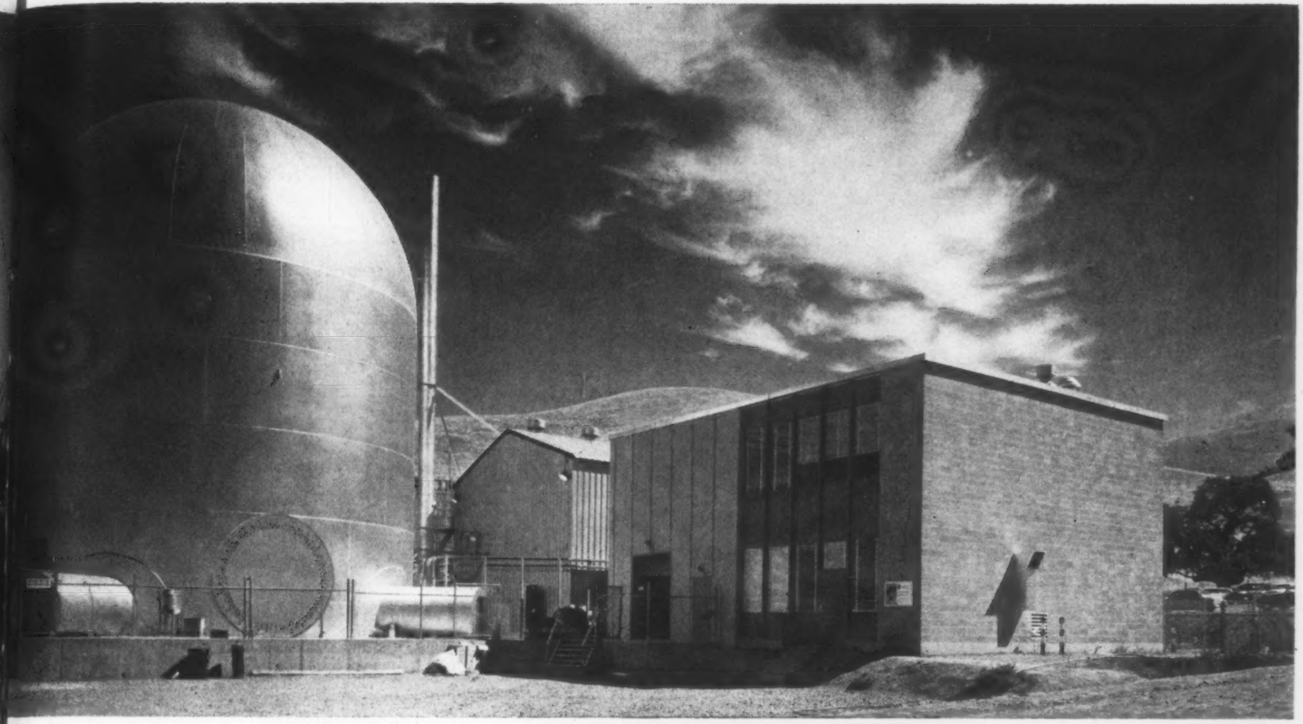
These photographs show various stages in the development of some of the exciting new atomic-electric power plant projects.

These three, and others like them, are being developed by a number of independent electric light and power companies and their equipment manufacturers, and with the cooperation of the U. S. Atomic Energy Commission.

Such pioneering plants will produce electricity for thousands of homes, farms and businesses. And more than that, they will help develop a whole new science. Building and operating them will provide the knowledge and experience for even more efficient atomic-electric plants in the future.

The independent electric light and power companies have helped bring this nation the best and most up-to-date electric service in the world. You can count on them to help develop the best ways to put the atom to work making electricity for the American people.

America's Independent El



The new atomic reactor (left) and electric generator building (right) at a developmental atomic-electric plant near Pleasanton, Calif. The reactor was built by the General Electric Company; the power plant by the Pacific Gas & Electric Company.

l.,
s.

ty from the atom

Engineers inspect a complicated atomic fuel assembly—the kind being built for the Yankee Atomic Electric plant at Rowe, Mass. Twelve New England electric companies, a number of equipment makers and the AEC are working together on this project.

n Electric Light and Power Companies*

**Company names on request through this magazine.*

CBS French-Language Tv Network Almost Sold Out for Fall Season

The French-language television network of the Canadian Broadcasting Corp. in the province of Quebec has been sold out to national advertisers six nights a week this fall, and most of Sunday evening time has been sold. Advertisers on the French-language tv network include breweries, which are allowed to advertise on radio and tv only in Quebec province.

Commercial tv programs start each evening at 7:30, and continue to 10:30 most evenings, and two evenings to 11:30. Programs are almost all live because of the shortage of French-language films.

Among advertisers, with agencies placing their accounts in parentheses, are Sterling Drugs Canadian Ltd., Windsor, Ont. (Dancer-Fitzgerald-Sample, Toronto); Wildroot Ltd., Fort Erie, Ont., (A. J. Denne & Co. Ltd., Toronto); Noxzema Chemical Co. of Canada Ltd., Toronto (Young & Rubicam, Toronto); Campbell Soup Co. Ltd., New Toronto, Ont. (Cockfield, Brown & Co., Toronto); Lever Bros. Ltd., Toronto (Foote, Cone & Belding Canada Ltd., and J. Walter Thompson Co. Ltd., Toronto).

Molson's Brewery Ltd., Montreal (Cockfield, Brown & Co., Montreal); General Motors of Canada Ltd., Oshawa, Ont. (MacLaren Adv. Ltd., Toronto); Colgate Palmolive Ltd., Toronto (Grant Adv. of Canada, Toronto); S. C. Johnson Co. Ltd., Brantford, Ont. (Collyer Adv. Ltd., Montreal); Max Factor Co. Ltd., Toronto (Locke, Johnson & Co., Toronto); General Foods Ltd., Toronto, and Adams Brand Sales Ltd., Toronto (Baker Adv. Ltd., Toronto).

Standard Brands Ltd., Montreal (MacLaren Adv. Ltd., Montreal); Canadian General Electric Co. Ltd., Toronto (MacLaren Adv. Ltd., Toronto); Robin Hood Flour Mills Ltd., Montreal, and Thomas J. Lipton Co. Ltd., (Young & Rubicam Ltd., Montreal); Prudential Insurance of America, Toronto (Foster Adv. Co. Ltd., Montreal); Success Wax Ltd., Montreal (Schneider-Cardon Ltd., Montreal).

Pepsi-Cola of Canada Ltd., Toronto (Kenyon & Eckhardt, Montreal); H. F. Ritchie Ltd., Toronto (Atherton & Currier Ltd., Toronto); Procter & Gamble of Canada Ltd., Toronto (Young & Rubicam Ltd., and F. H. Hayhurst Co., Montreal); Imperial Tobacco Co. Ltd., Montreal (McKim Adv. Ltd., Montreal): Dow Brewery Ltd., Montreal (Vickers & Benson Ltd., Montreal); H. J. Heinz of Canada Ltd., Leamington, Ont. (MacLaren Adv. Ltd., Toronto); Salada-Shirriff-Horsey Ltd., Toronto (McKim Adv. Ltd., Toronto).

J. Rene Ouimet Ltd., Montreal (Walsh Adv. Co., Montreal); Coca-Cola Ltd., Toronto, and Catelli Foods Ltd., Montreal (McCann-Erickson Ltd., Montreal); Nestle Canada Ltd., Toronto (F. H. Hayhurst & Co., Toronto); Aspro Nicholas Ltd., Toronto (Albert Jarvis Ltd., Toronto); Oland's Brewery Ltd., Montreal (James Lovick Agency, Montreal); Kraft Foods Ltd., Montreal (J. Walter Thompson Ltd., Montreal).

Lowney's Ltd., Montreal (Foster Adv. Ltd., Montreal); Canadian Industries Ltd., Montreal (Needham, Louis & Brorby, Toronto, and Ronalds Adv. Agency, Montreal); Security Windows Corp., Montreal (Schneider-Cardon Ltd., Montreal); W. H. Schwartz & Son Ltd., Halifax (Bennett & Northraup Inc., Halifax, N. S.); W. F. Young Inc., Springfield, Mass. (J. Walter Thompson Ltd., Montreal).

Opera Diamond Ltd., Toronto (Albert Jarvis Ltd., Toronto); MacMillan & Bloedel Ltd., Vancouver (Cockfield, Brown & Co., Montreal); Remington Rand Co. Ltd., Toronto (Cockfield, Brown & Co., Toronto); Imperial Oil Ltd., Toronto (MacLaren Adv. Ltd., Toronto), and Singer Sewing Machine Co. Ltd., Toronto (Young & Rubicam Ltd., Toronto).

Lewis Re-elected IARW Head

Dorothy Lewis, liaison officer, section for non-governmental organizations, department of public information, United Nations, was re-elected president of the International Assn. of Radio Women at the group's eighth annual conference in Paris.

Women from 23 countries reportedly were represented at the conference Sept. 26-Oct. 1. A highlight of the meeting was an address by NATO Secretary General Paul Henri Spaak.

Kick-Off Your Fall Campaign with the
"TWO MOST POWERFUL WEAPONS"
in the Detroit Selling Game...
CKLW-TV
CHANNEL 9
325,000 WATTS
CKLW
800 kc.
50,000 WATTS

If you'd like to play ball with the champs this Fall join up with Detroit's Most Powerful team. You get greater coverage for the most reasonable investment — a story we're delighted to tell anyone . . . anytime.

Guardian Bldg., Detroit
CKLW
Adam Young, Inc. National Rep.
J. E. Campeau, Pres.

ABROAD IN BRIEF

SLUGGISH SWISS SCENE: Non-commercial television in Switzerland is moving ahead slowly compared with other European areas, according to latest Swiss statistics. Registered sets totaled 27,887 on Oct. 1, against 27,337 on Sept. 1.

EUROPEAN BROADCASTERS MEET: Delegates of 13 European national broadcasting organizations met in Taormina, Sicily, for a regular session of Union Europeenne de Radiodiffusione. UER, or European Broadcasting Union, is the international organization which serves as the framework for discussion of common problems, program exchange and frequency reporting. The Taormina conference discussed coordination of programs and program exchange.

The Eurovision working committee reported "successful" Eurovision tv hookups and decided to take further steps to improve technical and program quality of Eurovision. Plans call for addition of more general entertainment and sports programs to Eurovision hookups.

Conference delegates voted another two-year term for Marcel Besenzon as president of the international program committee. Mr. Besenzon is director general of the Swiss Broadcasting Service. Vice presidents represent Radiodiffusion Francaise, Paris, and BBC, London. Observers from the U. S., Canada, Australia, Egypt and Israel attended the conference.

MOSCOW MOON SHOW: Moscow Radio in its English broadcasts is reported as offering prizes for information about the Russian earth satellite. Listeners are asked to submit data and tapes of signals from the satellite, to describe sightings of Sputnik and to write articles, essays or short stories about the Red moon. Prizes were not named.

JAPAN JACKS UP SIGNAL: The Japan Broadcasting Corp. has announced it is building a series of small relay television stations throughout the country to extend city signals to mountainous terrain. The announcement said more than 100 districts at present cannot get signals from city stations.

INTERNATIONAL SHORTS

International Telephone & Telegraph has announced organization of new subsidary, IT&T Electronics Service Co. of Canada Ltd., Montreal. Company will provide services including installation, operation and maintenance of telecommunications and electronic equipment such as microwave links and radar networks. **J. T. Robertson,** telephone and radio operating department of IT&T, N. Y., will head Canadian company.

Alford R. Poyntz Adv. Ltd., Toronto, after operating without profit for five years, declared bankruptcy early in October. Agency reportedly showed liabilities of $130,000 and assets of only $2,000. Billings this year totalled $380,000, approximately same as last year. Agency was formed in 1940 and had 29 Toronto accounts. Company had branch offices at Winnipeg and Montreal.

On the set of "I Love Lucy," starring Lucille Ball and Desi Arnaz. The nation's Number 1 TV show for 1951, 1952 and 1953 is a pioneer of the technique of filming its program as a live show with audience. Desilu Productions uses three Mitchell 35mm BNC cameras in filming "I Love Lucy."

Joan Davis on the set of "I Married Joan," produced by P. J. Wolfson and appearing on NBC. Three Mitchell 35mm BNC cameras are used on this top TV show, which is in its 2nd year. Jim Backus plays the male lead.

Dennis Day, star of "The Dennis Day Show," a top-rated NBC program. Originally "live," this series is in its second year, and is now produced on film by Denmac Productions, using a Mitchell 35mm BNC camera.

TO FILM A SUCCESSFUL SHOW...

It takes more than just a good script to insure the success of a top-rated network program. The on-stage performances of the stars and supporting cast must be outstanding, carefully timed, superbly directed. And the camera must perform flawlessly in its vital role of recreating the superior quality of the show for millions of TV viewers.

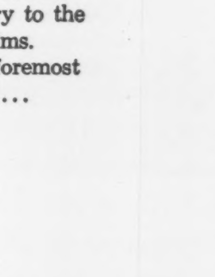
Mitchell cameras—internationally famous—provide the matchless photographic performances so necessary to the successful making of the finest theater quality films. That is why, wherever top quality filming is the foremost consideration, Mitchell Cameras are to be found... bringing *success* into focus.

MITCHELL *The only truly Professional Motion Picture Camera*

Mitchell Camera CORPORATION

666 West Harvard Street • Glendale 4, Calif. • Cable Address: MITCAMCO

85% of the professional motion pictures shown throughout the world are filmed with a Mitchell



PEOPLE

A WEEKLY REPORT OF FATES AND FORTUNES

ADVERTISERS & AGENCIES

Erwin B. Needles, director of tv sales, WNBC (TV) New Britain, to Julian Gross & Assoc. Adv., Hartford, both Conn., as partner and vice president-general manager in charge of agency operations.

Robert A. Gibney Jr., vice president of J. C. Bull Inc., N. Y., elected director. **Allan J. Hall,** account executive, named vice president.

Lee Rich, vice president and associate media director, Benton & Bowles, N. Y., appointed director of media.

John F. Brooks, account executive, Needham, Louis & Brorby, N. Y., and **Richard E. Owen,** associate art director, elected vice presidents.

C. Stuart Siebert, vice president, Kenyon & Eckhardt, Chicago, named to handle all publicity activities for that office in addition to his duties as senior account executive. **Arnold M. Combrinck-Graham Jr.,** vice president and former account executive, named account supervisor in Kenyon & Eckhardt's Chicago office. He has been with agency since March 1956.

M. B. Silverman, Russel M. Seeds Adv., Chicago, to Rutledge & Lilienfeld Inc., same city, as account executive.

Morgan Ryan, formerly with ABC New York and Grant Adv., to J. R. Pershall Co., Chicago, as merchandising account executive.

William B. Goodrich, assistant to vice president in charge of radio-tv, MacFarland, Aveyard & Co., Chicago, appointed assistant account evecutive on Drewrys Ltd. account.

Beverly L. Smith, account executive, Kenyon & Eckhardt, N. Y., to N. W. Ayer & Son, same city, as service representative.

Edward M. Marker, vice president and group head, Fuller & Smith & Ross, Cleveland, Ohio, to Griswold-Eshleman Co., same city, as group head.

Lawrence O'Neill, Frank Martello and **Joseph P. Franklin,** supervisors at Kenyon & Eckhardt, N. Y., transferred to agency's Chicago office in charge of radio-tv programs, radio-tv commercial production and research, respectively.

L. M. McAlvany, regional manager, Dallas division of American Bakeries Co., named assistant to president in charge of sales, merchandising and advertising. He is succeeded by **Guy J. Gibbs,** company's Houston bakery manager.

Robert A. Davis, cheese products advertising manager, Kraft Foods Co., Chicago, named general advertising manager, succeeding **Tad Jeffery,** resigned.

John C. Pollock, field zone manager in northern and eastern Texas for Dr. Pepper Co. (soft drinks), Dallas, named sales promotion manager.

Doris Boyd, formerly with The Katz Agency and CBS Radio Spot Sales, both Chicago, to Gordon Best Co., same city, as radio-tv traffic manager.

William H. Marlin promoted to production manager at Monroe F. Dreher Inc., N. Y.

Mort Reiner, formerly chief timebuyer at Product Services Inc., N. Y., to Glamorene Inc. (carpet cleaning solution), Clifton, N. J., as radio-tv director.

Steve Gardner, account executive, Dan B. Miner Co., L. A., to George Patton Adv., Hollywood, as tv-radio director.

Harry Smith, account executive, Parker Adv. Inc., Saginaw, Mich., named public relations director.

Louis J. Nelson, media director, Geoffrey Wade Adv., Chicago, named marketing director and also will supervise research and merchandising departments. He is succeeded by **David S. Williams,** timebuyer and assistant media director.

Shirley Coleman, for past five years free lance art consultant in New York and previously art director of Young & Rubicam, L. A., and L. C. Cole Co., S. F., to Anderson-McConnell Adv., L. A., as art director.

Martin Slattery, Young & Rubicam, N. Y., to Compton Adv., same city, as tv producer.

Helen A. Grabo, home economist, T. R. Sills & Co., N. Y., to Kenyon & Eckhardt, same city, as assistant home economist.

Robert H. Gannon, formerly member of public relation staff of Leo Burnett Co., to Daniel J. Edelman & Assoc. (public relations firm), N. Y., editorial staff.

Jon Franklin Byk, manager of sausage sales, Kingan Co., Indianapolis, to Glenn Adv., L. A., merchandising and marketing department.

Jack Knights, formerly with J. Walter Thompson Co., Sydney, Australia, to N. W., Ayer & Son, Philadelphia. **Harry M. Oram,** production department, to copy department and **Robert F. Nelson** moves from Chicago copy department to Philadelphia copy department.

FILM

◄ **William E. Lane,** production manager, Haig & Patterson, Detroit, to Video Films, same city, in similar capacity. Mr. Lane was associated with Video Films as production manager from 1954-56.

Stanton Webb, vice president in charge of sales for Paper-Mate Co., Chicago, to Jerry Fairbanks Productions of California, Hollywood, as director of sales.

Mike Casey, tv director, Erwin, Wasey, Ruthrauff & Ryan, N. Y., to Rick Spalla Productions, Hollywood, as account executive.

WKRG-TV LEADS THREE WAYS

No matter how you measure it, WKRG-TV is number one by a large margin in this Billion-Dollar Market.

NIELSEN

Report number two shows WKRG-TV leading in every dept. . . . covering 33 to 26 counties for Sta. "X", with 45,000 extra homes in Ch. 5's area.

A. R. B.

(Feb. '57) WKRG-TV leads 281 to 150 in measured quarter-hour segments. At night, the lead is 139 to 59!

PULSE

Telepulse (Sept., '56) shows WKRG-TV leading in 275 quarter-hours to 171 for Station "X".

Use the 3-way Leader
MISSISSIPPI
LOUISIANA
ALABAMA
wkrg-tv
Gulfport
Biloxi
Pensacola
FLORIDA
in Billion-$$$ Mobile

HERE'S THE BILLION-PLUS MARKET

Within the area of WKRG-TV's measurable audience lies 1,258,000 people . . 336,000 families . . Cons. Spendable Income, $1,467,000,000 and Tot. Ret. Sales of $1,060,054,000 (latest published SRDS figures). Here is the Coverage-Bonus WKRG-TV gives you in Big, Billion-Dollar Mobile:

	Population	Total Families	C.S.I.	T.R.S.
WKRG-TV	1,258,000	336,000	$1,467,000,000	$1,060,000,000
Station "X"	1,087,000	290,000	1,316,000,000	954,000,000
WKRG-TV Bonus	161,000	46,000	$ 151,000,000	$ 106,000,000

Channel 5 CBS wkrg-tv REPS: AVERY-KNODEL

NETWORKS

◄ **Stephen C. Riddleberger,** formerly administrative vice president of ABC Radio Network Inc., elected vice president and comptroller of American Broadcasting Co. division of American Broadcasting-Paramount Theatres and assistant treasurer of AB-PT. Mr. Riddleberger, who has been with ABC since 1952, will report to financial vice president of AB-PT.

Mark D. Riley, manager of national accounts division of Hearst Advertising Service for past 15 years, to ABC-TV Chicago sales department as account executive.

◄ **James A. Stabile,** manager of talent negotiations, NBC, promoted to director of talent and program contract administration. Mr. Stabile joined NBC in February. He previously was vice president and general counsel for ABC and before that with William Morris Agency.

William A. Gorman, western sales manager for RKO Television, and **Charles E. Maxwell,** senior national account executive in Radio Advertising Bureau national sales development department, join CBS Radio sales staff in New York.

Dottie Larsen appointed script supervisor of *Date With the Angels,* Plymouth sponsored series on ABC-TV.

Bill Nimme has succeeded **Keefe Brasselle** as m.c. of ABC-TV's *Keep It in the Family* which debuted Oct. 12 (Sat. 7:30-8 p.m. EDT).

Emanuel Sacks, vice president of programming, NBC, named chairman of amusement division for 1958 fund drive of greater New York councils, Boy Scouts of America.

Lee Goldenson, 80, father of Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, died Oct. 13 at Cedars of Lebanon Hospital, Hollywood, after long illness.

STATIONS

King Mitchell, commercial manager, KOMO Seattle, Wash., to Bellevue Broadcasters as general manager of group's KFKF Bellevue, KPEG Spokane, both Washington, and KBEV Portland, Ore.

Ted Wolf, general manager, KWG Stockton, to KFIV (formerly KMOD) Modesto, both Calif., in similar capacity.

Arthur H. Barnes, account executive, Carl Nelson & Assoc., to WISN-AM-TV Milwaukee as director of promotion and publicity. Mr. Barnes was associated with Holeproof Hosiery Co. as assistant advertising-sales promotion manager and with Miller Brewing Co.'s merchandising division before joining Nelson.

Roland Kay, formerly sales manager, KCBS San Francisco, to KERO-TV Bakersfield, Calif., in similar capacity, succeeding **Ed Urner,** resigned to devote time to planning and construction of new Bakersfield radio outlet.

George Morris named national sales manager of WSIX-AM-TV Nashville, Tenn.

Jim Carroll, sales manager, KYNO Fresno, Calif., promoted to station manager.

Glenn W. White named manager of KNAC-TV Fort Smith, Ark., succeeding **Dick Campbell,** resigned.

Fred Eichorn, program assistant and host of *Telescope,* KGW-TV Portland, Ore., named KGW-AM-TV merchandising manager. **Bob Franklin,** national sales-service manager, KGW, named program director.

Barbara Chandler named WCHS-TV Charleston, W. Va., traffic manager, succeeding **Greta Williams,** resigned. **Gloria Best** and **Barbara Williams** to WCHS-TV and WCHS continuity departments, respectively.

Allen Sanderson, chief facilities engineer, WWJ-TV Detroit, named chief tv studio engineer, succeeding **Russell P. Williams** who joins Ampex Corp., Redwood City, Calif., as central district sales manager.

◄ **Larry Monroe,** director of programming personnel for McLendon Investment Corp. (KLIF Dallas, KTSA San Antonio and KILT Houston, all Texas), to Public Radio Corp. of Houston (KIOA Des Moines, Iowa, and KAKC Tulsa, Okla.) as director of programming. Mr. Monroe will headquarter in Des Moines.

William D. Gibbs, film director, KNTV (TV) San Jose, Calif., to program director.

Fred Naglestad, WOW-TV Omaha, Neb., to WCPO-TV Cincinnati, Ohio, as program director. **John Clark,** production manager, takes on additional duties as program-production manager.

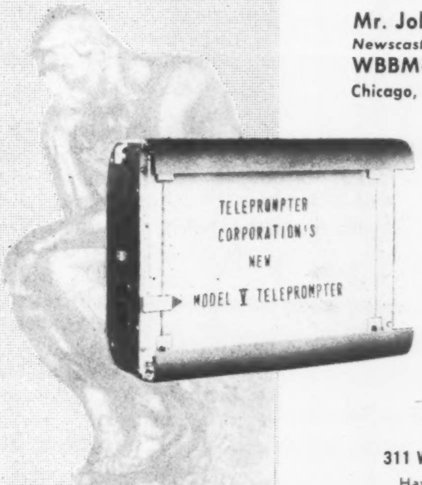
Jordan M. Kaplan, announcer-copywriter, WATR-TV Waterbury, Conn., named program director of WATR.

Freeman Hover, news director, KCSR Chadron, Neb., named program director, and **Clifford Pike,** KRVN Lexington, Neb., joins KCSR affiliate KWYR Winner, S. D., in similar capacity. **Ben Calderone,** WLSH Lansford, Pa., to KCSR as news director-announcer, and **Duane Shupe,** salesman in KCSR Hay Springs, Neb., office, transfers to Chadron.

...its words
to the wise
are sufficient

"I have been using TelePrompTer equipment for the past three and a half years, and have found it eminently satisfactory in every way".

Mr. John Harrington
Newscaster and Sportscaster
WBBM-TV
Chicago, Illinois



The television industry is rapidly learning that the greatest TV talents in the world are consistently greater with TelePrompTer.

TELEPROMPTER CORPORATION
Jim Blair, Equip. Sales Mgr.
311 West 43rd Street, New York 36, N. Y., JUdson 2-3800
Have you seen the "ultimate" in rear screen projection?
It's the new TelePro 6000!

KOSI
DENVER
SAN FRANCISCO
KOBY
Number One
RADIO BUY
HOOPER — PULSE
NIELSEN
KOSI — See Forjoe
KOBY — See Petry

McCARTHY GETS BELL

Despite the fact that Baltimore & Ohio locomotive No. 5303 has been sold for scrap, its bell is still heard by WCPO Cincinnati, Ohio, listeners. For the past seven years newscaster Tom McCarthy has broadcast his early morning show from his farm and, apart from cattle, chicken and other farm noises, he has called attention to the "music" of passing train whistles. To show their appreciation to Mr. McCarthy for telling "thousands of listeners about B&O," executives of the railroad decided to present him with the heavy bronze bell from one of the fast disappearing steam engines. So, every morning the bell from No. 5303 rings out again.

Jon A. Holiday, formerly news director, KXLR Little Rock, Ark., to WIST Charlotte, N. C., as program director.

J. Edward Hill, account executive, WFBL Syracuse, N. Y., named merchandising and promotion director.

Mel Kampe, promotion manager, WMAY Springfield, Ill., to WTVJ (TV) Miami as public service director.

Owen Simon, promotion-publicity director and continuity director, KQV Pittsburgh, to KDKA, same city, as publicity director, succeeding **Jack Williams** to WBZ Boston as advertising-sales promotion manager.

Jim Raser, formerly writer-producer, KCBS San Francisco, to KNX Los Angeles sports staff as director.

Bryant Brosche, musician and continuity director, WMBR Jacksonville, Fla., named music director.

Richard F. O'Brien, news staff, WTIC-AM-TV Hartford, Conn., named assistant news director.

Dave Ritchley, engineer, WWDC Washington, promoted to assistant engineering supervisor.

Bill Walker, announcer-engineer, KFRE Fresno, Calif., to KIMA-TV Yakima, Wash., as assistant in studio production, succeeding **Hal Millen** who rejoins local daily newspaper.

Frank Langley, assistant to publicity manager, WPIX (TV) New York, promoted to publicity supervisor. He succeeds **Leslie Hollingsworth,** resigned.

Pete French, newscaster-in-chief, WHAS-AM-TV Louisville, Ky., to KYW-AM-TV Cleveland, Ohio, to head newscasting, succeeding **Tom Field** who joins WRCV Philadelphia. Mr. French will also head his own news show on Monday-Friday and Sunday at 11 p.m. on KYW-TV.

Dean Mitchell, KVOS-TV Bellingham, to KEPR-TV Pasco, both Wash., as news editor, succeeding **Grant Norlin,** resigned to attend Stanford Business School. **William Grogan,** manager, Columbia Basin Outdoor Adv., to KEPR-TV sales staff.

Levi Jackson, labor relations expert, Ford Motor Co., Dearborn, Mich., and sportscaster, WCHB Inkster, Mich., is commentating U. of Detroit's home football games.

Dick Bingham, sportscaster for Pittsburgh Pirates games, to KDKA Pittsburgh as disc jockey.

Charles Michael (Mickey) Else to KSD St. Louis, Mo., as disc jockey.

John Walsh, announcer, KNOX Grand Forks, to KBMB-TV Bismarck, both North Dakota, in similar capacity.

Mary Kirk, hostess of *Datebook* and *Cartoon Carnival,* WSAZ Huntington, W. Va., to KBTV (TV) Denver, Colo., as hostess of *Western Living,* succeeding **Jill Ferris,** resigned to be married.

Molly Jones, senior, Southern Methodist U., to WFAA-TV Dallas, as co-emcee and coordinator of *Top Ten Dance Party.*

Arlene Stern, who recently completed series of interviews with outstanding American women for Voice of America, joins Washington Post Broadcast Div. (WTOP-AM-TV Washington and WMBR-AM-TV Jacksonville, Fla.) and will cover news and features from Paris.

Del Blumenshine, formerly with WMT-TV Cedar Rapids, Iowa, to WOOD-TV Grand Rapids, Mich., as news photographer. **John Burpee,** recent graduate, Michigan State U., to WOOD as publicity director.

Tom Hennessey, formerly in charge of music operations, WIP Philadelphia, to WERE Cleveland, Ohio, as record librarian.

Richard E. Miller, formerly sales representative, Dictaphone Co., San Bernadino, Calif., to KFXM, same city, sales and public relations department.

Norm Geordan, announcer, WNYC New York, to WPTR Albany, N. Y.

Larry Braeme to KUIK Hillsboro, Ore.; **Allan B. Chodor,** KENL Arcata, Calif.; **Edward J. McNally Jr.,** KROG Sonora, Calif.; **Boyd B. Arestad,** KWSD Mt. Shasta, Calif.; **Charles E. Heron,** KWRL Riverton, Wyo.; **Neil W. Sargent,** KTAR Phoenix, Ariz.; **Don Lyle,** KBCH Ocean Lake, Ore.; **Joseph Arnaldo,** KCNO Alturas, Calif.; **George W. Rambo,** KWIN Ashland, Ore.; **Weddington Couch Jr.,** KLEW-TV Lewiston, Idaho; **Judith Worrell,** WFIE-TV Evansville, Ind., and **Darrell D. Lord,** KGW-TV Portland, Ore. All are recent graduates of Northwest Schools.

Edd Harris, formerly associated with WSOC Charlotte, N. C., died Oct. 8.

REPRESENTATIVES

◄ **Clyde L. Clem,** account executive, Grant Adv., Detroit, to Bomar Lowrance Assoc. (southern representatives of NBC Spot Sales), Atlanta, as vice president and assistant to president. Mr. Clem was associated with NBC Radio and Television from 1949-55.

C. L. (Lud) Richards, national account executive, Radio Adv. Bureau, to Peters, Griffin, Woodward Inc. as New York director of sales development for radio. Mr. Richards formerly served as promotion manager of WBZ Boston. PGW earlier had named **F. Paxson Shaffer** to similar post in Chicago office.

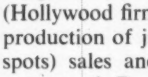
Thomas W. Corlett, sales staff, Hil F. Best Co., Detroit, named general manager, succeeding **Val A. Best.**

Frank Webber, account executive, Gill-Perna Inc., N. Y., to Edward Petry & Co., same city, in similar capacity in company's radio division

William Connelly Jr., salesman, WBBM Chicago, to CBS Radio Spot Sales, same city.

PROGRAM SERVICES

Oliver H. Crawford, programming editor, *Tv Guide,* N. Y., named Pacific Coast regional manager, headquartering in L. A. **Lee Gottlieb,** associate editor at national editorial offices, Philadelphia, succeeds him. **Harold B. Clemenko,** manager, southern and central California editions, L. A., succeeds Mr. Gottlieb in Philadelphia.



◄ **Walter A. Nielson,** formerly program director, WNHC-AM-TV New Haven, Conn., to Commercial Recording Corp. (producers of musical jingles), Dallas, Tex., as regional sales representative. He also was with WCCC Hartford, as associate manager and program director and WCNX Middletown, both Conn., as station manager.

Lou Boutin, account executive, Television Programs of America, to Ad-Staff Inc. (Hollywood firm specializing in creation and production of jingles and other radio and tv spots) sales and service staff. Also joining company is **Ray Montgomery,** leaving acting field to become tv coordinator on Canada Dry account in West for Ad-Staff.

Saul H. Bourne, 73, head of Bourne Inc. (music publishing firm) and director of ASCAP since January 1921, died Oct. 13 at Doctors Hospital, N. Y., after operation.

PROFESSIONAL SERVICES

Travis Wells, vice president in charge of New York office of Gilbert & Tormey (Miami advertising and sales promotion consultant firm), elected director.

William T. Dickinson, Jansky & Bailey (radio and electronic engineering company), Washington, promoted to engineering director of research and development.

TRADE ASSNS.

S. L. Goldsmith Jr., director of economic problems department, National Assn. of Manufacturers, to National Sales Executives Inc. as executive director, effective Nov. 1. He succeeds **Robert A. Whitney,** resigned.

MANUFACTURING

Robert F. Bender, executive vice president, International Telephone & Telegraph Corp., elected director.

David D. Coffin, manager of missile systems division, Raytheon Mfg. Co., Waltham, Mass., and **Thomas H. Johnson,** manager of research division, elected vice presidents.

Dr. Raymond L. Garman, technical director, General Precision Lab Inc., N. Y., subsidiary of General Precision Equipment Corp., same city, named vice president-engineering and research of GPE. **Wladimir A. Reichel,** senior vice president-engineering and director of corporation and its subsidiaries, resigned.

◄ **Frederick H. Guterman,** formerly assistant vice president of American Bosch Arma Corp., to Allen B. DuMont Labs as general manager of technical products division, succeeding **Irving G. Rosenberg,** resigned.

Robert A. Huff, advertising and sales promotion manager, RCA electron tube division, named manager of product advertising and sales promotion; **Alfred J. Jago Jr.,** administrator of budgetary and cost controls, manager of advertising services; **Erwin B. May,** administrator of advertising and sales promotion for semiconductors, manager of advertising and sales promotion for semiconductors and components, and **Harvey M. Slovik,** administrator of publications, appointed manager of publications.

◄ **Tom Wallace,** formerly chief engineer, KTKT Tucson, Ariz., to Gates Radio Co., Quincy, Ill., as sales engineer for Arizona, southern California and part of Nevada.

THE PEOPLE'S CHOICE
RADIO WSRS
GREATER CLEVELAND'S NUMBER 1 STATION
SRS "Radio-Active" MBS

Frank J. Bias, formerly manager of broadcast studio facilities engineering, General Electric Co.'s technical products department, appointed manager of transmitter engineering for department. He will be responsible for engineering design and development of complete line of transmitters for radio and tv broadcasting and for special high-power units used for scatter communications.

◄ **J. N. Hunt,** associate field engineer, Collins Radio Co. (radio electronics equipment), Cedar Rapids, Iowa, named Atlanta district sales engineer.

Thomas E. Blackwell, engineering technician, Sylvania Electric Products, electronic defense laboratory, Mountain View, Calif., named distributor sales service engineer for electronic products in Atlanta.

E. L. Bragdon, with RCA and NBC since 1942, appointed to newly created position of trade news editor, RCA.

EDUCATION

Joseph A. Risse, formerly chief engineer, WHUM-AM-TV Reading, Pa., to International Correspondence Schools, Scranton, Pa., as assistant director, school of electrical communications.

Prof. Jay W. Jensen, faculty member, U. of Illinois, named head of school's journalism division, succeeding **Dean Theodore Peterson** who has served in dual capacity since being appointed dean.

Donald W. Knoepfler, visiting assistant professor, radio-tv and motion picture department, U. of North Carolina; **Elmer Oettinger,** English instructor at UNC, and **Noel Houston,** author, named lecturers at university in radio-tv and motion picture department.

INTERNATIONAL

W. E. Austin, public relations manager of General Motors of Canada Ltd., Oshawa, Ont., promoted to assistant to president and **R. L. Gough** appointed public relations manager.

Tom B. Blocker, executive assistant to network division director, Radio Liberation (American Committee for Liberation), promoted to assistant director.

Pat Williams, formerly with *Cincinnati* (Ohio) *Times-Star,* to CKGN-TV North Bay, Ont., as woman's editor and woman's program director. **Harry Williams,** formerly with British United Press, to CKGN-TV as news editor-in-chief and **Tom Kervin** named city editor of station's news department.

J. E. McConnell Sr., 79, founder and chairman of board, McConnell, Eastman & Co. Ltd., London, Ont., advertising agency, died Oct. 9.

thousands of **boston** listeners have switched to the **"950 Club"** programming on

WORL

Represented Nationally by Headley-Reed Company

Here is a typical day's programming

A. M.		
9:00	**ARTIE SHAW**	
	Smoke Gets In Your Eyes	Traffic Jam
	Indian Love Call (Tony Pastor)	Begin The Beguine
9:15	**PERRY COMO**	
	Prisoner Of Love	Papaya Mama
	Papa Loves Mambo	Wild Horses
9:30	**JONI JAMES**	
	Your Cheating Heart	Summer Love
	Purple Shades	Pa Pa Pa
10:00	**LOUIS PRIMA**	
	Oh Marie	Buona Sera
	Eleanor	Oh Babe
10:15	**ROBERTA SHERWOOD**	
	My Heart Is A Chapel	Lazy River
	I Get Lost In His Arms	This Train
10:30	**SAMMY DAVIS, JR.**	
	All Of You	Hey There
	Love Me Or Leave Me	Birth of the Blues
11:00	**HARRY JAMES**	
	920 Special	Music Makers
	Deep Purple	Big John's Special
11:15	**FRANK SINATRA**	
	I'll Never Smile Again	Birth of the Blues
	American Beauty Rose	I Won't Dance
11:30	**PEGGY LEE**	
	Why Don'tcha Do Right	Baby, Baby
	Apples, Peaches, Cherries	Golden Earrings
NOON		
12:00	**SAMMY KAYE**	
	Sweet Sue	Miss You
	Object of My Affections	Dixie
P. M.		
12:15	**BING & GARY CROSBY**	
	Sam's Song	Maggie's Blues
	Play A Simple Melody	Moonlight Bay
12:30	**GLENN MILLER**	
	Chattanooga Choo Choo	Serenade In Blue
	Moonlight Cocktails	In The Mood
1:00*	**KAY KYSER**	
	Who Wouldn't Love You	Old Buttermilk Sky
	The Old Lamplighter	Friendship
1:15	**ELLA MAE MORSE**	
	Blacksmith Blues	Cow Cow Boogie
	House of Blue Lights	Down in Mexico
1:30	**INK SPOTS**	
	Do I Worry?	If I Didn't Care
	I'll Get By	To Each His Own
2:00*	**BENNY GOODMAN**	
	Jersey Bounce	Sing, Sing, Sing
	On The Alamo	Rachel's Dream
2:15	**DINAH WASHINGTON**	
	Look To The Rainbow	I Hear Those Bells
	I Don't Hurt Anymore	Soft Winds
2:30	**TOMMY SANDS**	
	Teenage Crush	Let Me Be Loved
	Ring My Phone	My Love Song
3:00	**LARRY CLINTON**	
	Heart & Soul (Helen Ward)	Dipsy Doodle
	Martha (Bea Wain)	Johnson Rag
3:15	**BILLY WILLIAMS**	
	Write Myself A Letter	Shanghai
	Crazy Little Palace	Mad About Cha
3:30	**PATTI PAGE**	
	Song Go Out Of My Heart	Old Cape Cod
	Repeat After Me	Tennessee Waltz
4:00*	**LES BROWN**	
	Sentimental Journey	Leap Frog
	My Love To Keep Me Warm	Blue Danube
4:15	**PAT BOONE**	
	Love Letters In The Sand	Two Hearts
	Gold Mine In The Sky	Tra-La-La
4:30	**BILL HALEY**	
	Shake, Rattle and Roll	Crazy Man Crazy
	Rock Around the Clock	Billy Goat
5:00*	**DUKE ELLINGTON**	
	Don't Get Around Much	A Train
	Jeep's Blues	Smada
5:15	**JERI SOUTHERN**	
	Dancing On the Ceiling	Scarlet Ribbons
	When I Fall In Love	You Better Go Now
5:30	**NAT COLE**	
	Sweet Lorraine	Frim Fram Sauce
	Orange Colored Sky	Paper Moon

Wouldn't You tune in to a station like this?

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—among them, the decision-making station owners and managers, chief engineers and technicians—applicants for am, fm, tv and facsimile facilities.
*1956 ARB Continuing Readership Study

Station Authorizations, Applications

(As Compiled by Broadcasting)

October 10 through October 16

Includes data on new stations, changes in existing stations, ownership changes, hearing cases, rules & standards changes and routine roundup.

Abbreviations:

DA—directional antenna. cp—construction permit. ERP—effective radiated power. vhf—very high frequency. uhf—ultra high frequency. ant.—antenna. aur.—aural. vis.—visual. kw—kilowatts. w—watt. mc—megacycles. D—day. N—night. LS — local sunset. mod. — modification trans.—transmitter. unl.—unlimited hours. kc—kilocycles. SCA—subsidiary communications authorization. SSA—special service authorization STA—special temporary authorization. *—educ.

Am-Fm Summary through Oct. 16

	On Air	Licensed	Cps	Appls. Pending	In Hearing
Am	3,024	3,010	298	462	144
Fm	539	519	70	84	0

FCC Commercial Station Authorizations

As of Aug. 31, 1957 *

	Am	Fm	Tv
Licensed (all on air)	3,068	520	365
Cps on air	3,113	532	528
Cps not on air	148	30	133
Total authorized	3,261	562	661
Applications in hearing	155	12	82
New stations requests	340	37	77
New station bids in hearing	109	5	46
Facilities change requests	195	15	47
Total applications pending	1,118	148	382
Licenses deleted in Aug.	0	2	0
Cps deleted in Aug.	2	0	1

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* Based on official FCC monthly reports. These are not always exactly current since the FCC must await formal notifications of stations going on the air, ceasing operations, surrendering licenses or grants, etc. These figures do not include noncommercial, educational fm and tv stations. For current status of am and fm stations see "Am and Fm Summary," above, and for tv stations see "Tv Summary," next column.

Tv Summary through Oct. 16

Total Operating Stations in U. S.:

	Vhf	Uhf	Total
Commercial	401	87	488[1]
Noncomm. Educational	19	5	24[2]

Grants since July 11, 1952:

(When FCC began processing applications after tv freeze)

	Vhf	Uhf	Total
Commercial	363	328	691[1]
Noncomm. Educational	28	21	49[2]

Applications filed since April 14, 1952:

(When FCC began processing applications after tv freeze)

	New	Amend.	Vhf	Uhf	Total
Commercial	1,127	337	874	590	1,462[2]
Noncomm. Educ.	68		38	33	68[4]
Total	1,195	337	912	623	1,530[5]

[1] 177 cps (33 vhf, 144 uhf) have been deleted.

[2] One educational uhf has been deleted.

[3] One applicant did not specify channel.

[4] Includes 48 already granted.

[5] Includes 725 already granted.

Existing Tv Stations

ACTIONS BY FCC

CALL LETTERS ASSIGNED

WEDU Tampa, Fla.—Fla. West Coast Educational Television Inc.

WYES-TV New Orleans—Greater New Orleans Educational Television Foundation, ch. 8. Changed from WYES (TV).

New Am Stations

APPLICATIONS

Pueblo, Colo.—Pueblo County Bcstg. Co., 690 kc, 250 w D. P. O. address 3009 Seventh Ave., Pueblo, Colo. Estimated construction cost $14,781, first year operating cost $28,700, revenue $51,000. Owner is **Ray J. Williams.** Mr. Williams is 60% partner in **KRFC Rocky Ford., Colo.,** and president and one-third owner of **Goldenrod Tele-Radio Co., North Platte, Neb.** Announced Oct. 11.

Richmond, Ind.—Richmond Bcstg. Co., 930 kc, 500 w D. P. O. address Pierce E. Lackey, Box 450, Paducah, Ky. Estimated construction cost $45,631, first year operating cost $60,000, revenue $75,000. Owners are **Pierce E. Lackey, F. E. Lackey** (each 45%) and **William Ellis Wilson** (10%). Pierce Lackey is owner of **WPAD-AM-FM Paducah, Ky.,** and 50% owner of **WRAJ Anna, Ill.** F. E. Lackey is owner of **WHOP-AM-FM Hopkinsville, Ky.,** and 50% owner of WRAJ. Announced Oct. 11.

Brockton, Mass.—Associated Enterprises, 1410 kc, 1 kw D. P. O. address 63 Chestnut St., Springfield, Mass. Estimated construction cost $30,482, first year operating cost $71,500, revenue $78,000. Owners are **Alan C. Tindal, Kristian Solberg, Paul J. Monson** and **John J. Sullivan** (each 25%). Mr. Tindal is president and 7.2% stockholder of **WSPR Springfield.** Kristian Solberg is 26.6% stockholder of WSPR. Mr. Monson is program director of WSPR. Mr. Sullivan is sales manager of WSPR. Announced Oct. 14.

Greenville, Mich.—Flat River Bcstg. Co., 1380 kc, 500 w D. P. O. address Breckenridge, Mich. Estimated construction cost $22,548, first year operating cost $40,000, revenue $60,000. Owners are **Earl N. Peterson** and **Pearle C. Lewis** (each 50%). Mr. Peterson is employed by **Paul Brandt,** licensee of **WBFC Fremont** and **WCEN Mt. Pleasant,** both **Mich.** Pearle Lewis is 50% owner of entertainment operation with Mr. Peterson. Announced Oct. 10.

NATION-WIDE NEGOTIATIONS • FINANCING • APPRAISALS

RADIO • TELEVISION • NEWSPAPER

EASTERN	MIDWEST	SOUTH	SOUTHWEST	WEST
FULLTIME NETWORK	RESORT AREA DAYTIMER	AM-FM INDEPENDENT	MAJOR NETWORK	NORTHWEST REGIONAL
$150,000	$55,000	$270,000	$175,000	$175,000
Excellent combination operation with valuable real estate. 29% down. Gross and profits both up.	Ideal for owner-operator. Terms. *Plan to meet with Ray Hamilton, Jack Barton and Judge Landis at NARTB meeting, Peabody Hotel, Memphis, Tenn., Oct. 24-25.*	Fine Florida station in major market. Includes good real estate. Terms, 29% down. $250,000 cash.	More assets than the asking price. Showing nice profit. *See Judge Landis and Bill Stubblefield, tomorrow and Wednesday, Baker Hotel, Dallas, Texas.*	1 kw fulltime with top rating serving rich agricultural area. 29% down—balance over five years.
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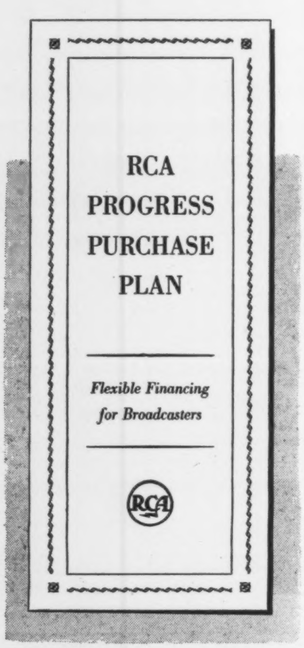

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FOR THE RECORD CONTINUED

Bloomington, Minn.—South Minneapolis Bcstrs., 690 kc, 250 w D. P. O. address 9442 Stanley Ave., S. Minneapolis 20, Minn. Estimated construction cost $13,413, first year operating cost $32,149, revenue $36,000. Owners are **Charles Niles** and **Mrs. Charles Niles** (each 50%). Mr. Niles is in manufacturing; Mrs. Niles has been with Chicago Avenue Transfer in Minneapolis. Announced Oct. 15.

Golden Valley, Minn.—Charles J. Lanphier, 1570 kc, 500 w D. P. O. address 2356 N. 90th St., Milwaukee 13, Wis. Estimated construction cost $15,700, first year operating cost $84,000, revenue $90,000. Mr. Lanphier, sole owner, has restaurant and printing interests. Announced Oct. 14.

Frederickton, Mo.—Alex P. Schwent, 1450 kc, 250 w unl. P. O. address 419 Roberts St., Ste. Genevieve, Mo. Estimated construction cost $8,424, first year operating cost $24,000, revenue $30,000. Mr. Schwent, sole owner, has been employed as rural mail carrier. Announced Oct. 16.

Glens Falls, N. Y.—Vacational Bcstg. Corp., 1350 kc, 1 kw D. P. O. address 168½ North Union St., Olean, N. Y. Estimated construction cost $20,241, first year operating cost $40,000, revenue $50,000. Owners are **Olean Bcstg. Corp.** (62.96%) and others. Announced Oct. 11.

Greenville, N. C.—H and R Electronics Inc., 1320 kc, 1 kw D. P. O. address 2472 Maplewood Ave., Winston-Salem, N. C. Estimated construction cost $18,700, first year operating cost $48,000, revenue $55,000. Owners are **Phillip E. Hedrick** and **Wilbur B. Reisenweaver** (each 49.875%) and others. Mr. Hedrick is vice president and 38.2% stockholder of **WHEE Martinsville, Va.** Mr. Reisenweaver has been in radio sales and service. Announced Oct. 16.

Lima, Ohio—Lima Quality Radio Corp., 930 kc, 500 w D. P. O. address Charles R. Dickoff, Radio Station WBEV, Beaver Dam, Wis. Estimated construction cost $43,176, first year operating cost $96,000, revenue $100,000. Owners are **William E. Walker, William R. Walker, Charles R. Dickoff** (each 20%) and others. William E. Walker is president and 50% owner of **WMAM, WMBV-TV Marinette, Wis.,** president and 36% owner of **WBEV Beaver Dam, Wis.,** president and 34.66% owner of **WRRR Rockford, Ill.** William R. Walker is vice president and 5.7% owner of WBEV, general manager and 13% owner of WRRR. Mr. Dickoff is executive vice president and 8.6% owner of WBEV, 17.33% owner of WRRR. Announced Oct. 10.

Midwest City, Okla.—L. M. Beasley, 1220 kc, 250 w D. P. O. address 36 S. E. 40th St., Oklahoma City, Okla. Estimated construction cost $15,400, first year operating cost $35,000, revenue $70,000. Mr. Beasley, sole owner, is general manager of **KVWO Cheyenne, Wyo.** Announced Oct. 15.

Pierre, S. D.—Great Plains Bcstg. Corp., 900 kc, 1 kw D. P. O. address Edward N. Davenport, Box 748, Rapid City, S. D. Estimated construction cost $9,760, first year operating cost $30,000, revenue $36,000. Owners are **Daniel C. Lesmeister, Edward N. Davenport, Kenneth R. Hankins** and **Keith R. Hankins** (each 25%). Mr. Lesmeister is production manager of **KOTA-TV Rapid City, S. D.** Mr. Davenport is technical supervisor of KOTA-TV. Kenneth Hankins is transmitter supervisor of KOTA-AM-TV and **KOZY-FM,** as is Keith Hankins. Announced Oct. 16.

San Antonio, Tex.—BamRay Bcstg. Co., 1480 kc, 500 w D. P. O. address Tucson Inn, Tucson, Ariz. Estimated construction cost $16,195, first year operating cost $36,000, revenue $50,000. Owners are **Ray Odom, A. V. Bamford** (each 49%) and **Betty Odom** and **Maxine Bamford** (each 1%). Mr. Odom is 49% owner of **KMOP Tucson,** as is Mr. Bamford. Housewives Odom and Bamford are each 1% owners of KMOP. Announced Oct. 10.

Danville, Va.—Radio Danville Inc., 970 kc, 1 kw D. P. O. address Box 190, Danville, Va. Estimated construction cost $12,500, first year operating cost $32,000, revenue $40,000. Owners are **Charles Moffett McCraw, Albert Earle Garrett Jr.** (each 42.85%) and **Geneva Payne McCraw** (14.30%). Charles McCraw has electronics interests; Geneva McCraw is legal secretary; Mr. Garrett is attorney. Announced Oct. 10.

Tomah, Wis.—The Tomah-Mauston Bcstg. Co., 1220 kc, 1 kw D. P. O. address 1823 Superior Ave., Tomah, Wis. Estimated construction cost $21,890, first year operating cost $25,000, revenue $30,000. Owners are **Hugh W. Dickie, Thomas M. Price** and **Roger L. Belke** (each one-third). Mr. Dickie is sales manager of **WCOW Sparta, Wis.** Mr. Price is manager Tomah Studio, WCOW. Mr. Belke is chief engineer, WCOW. Announced Oct. 10.

Existing Am Stations

ACTIONS BY FCC

CALL LETTERS ASSIGNED

WTLS Tallassee, Ala.—Confederate Bcstg. Co., 1300 kc.

KAPR Douglas, Ariz.—Copper State Enterprises, 930 kc.

WNSM Valparaiso-Niceville, Fla.—Bay Bcstg. Co., 1340 kc.

WESY Leland, Miss.—Miss Ark Bcstg. Co.

WSMN Nashua, N. H.—Merrimack Valley Bcstg. System Inc., 1590 kc.

WMBA Ambridge, Pa.—Miners Bcstg. Service Inc.

New Fm Stations

APPLICATIONS

Denver, Colo.—KDEN Bcstg. Co., 93.1 mc, 9.102 kw unl. P. O. address 1601 W. Jewell Ave., Denver, Colo. Estimated construction cost $4,000, first year operating cost $5,000, revenue $5,000. KDEN Bcstg. is owned by **Ewald E. Koepke** and **Frank E. Amole Jr.** (each 50%). Announced Oct. 11.

Existing Fm Stations

ACTIONS BY FCC

CALL LETTERS ASSIGNED

KBCO San Francisco, Calif.—Bay Fm Bcstg., 105.3 mc.

WABZ-FM Albemarle, N. C.—Radio Station WABZ Inc., 100.9 mc.

WMDE Greensboro, N. C.—Herman C. Hall, 98.5 mc.

WAEE Yellow Springs, Ohio—Antioch College of Yellow Springs (educational), 91.5 mc.

Ownership Changes

APPLICATIONS

KRIZ Phoenix, Ariz.—Seeks assignment of license from **KRIZ Inc.** to **Radio Phoenix Inc.,** for $100,000 purchase price. Radio Phoenix Inc. is owned by **John L. Wheeler, Burton K. Wheeler** (each 33.5%) and **Richard B. Kheeler** (33%). Richard Wheeler is president, general manager and 22% stockholder of **KTLN Denver, Colo.** John Wheeler is vice president and 22% stockholder of KTLN. Burton Wheeler is 22% stockholder of KTLN. Announced Oct. 9.

KENL Arcata, Calif.—Seeks transfer of control of licensee corp. **(Humboldt Bcstrs. Inc.)** from **Vern Emmerson, Edna Emmerson** and **Vincent W. Lambert** to **Melvin D. Marshall** and **Aldine Thompson Marshall** for $70,000. Mr. Marshall is consultant to **KATT Pittsburg, Calif.** Aldine Marshall is housewife. Announced Oct. 16.

KIBS Bishop, Calif.—Seeks assignment of license from **Inyo Bcstg. Co.** to **Southeastern Sierra Bcstg. Corp.** for $11,000. Southeastern Sierra Bcstg. Corp. is owned by **James R. Oliver** (50% plus) and **Donald L. Tatum** (49% plus). Mr. Oliver is 100% owner of translator stations **K-70-AA** and **K73-AA** both **Bishop.** Mr. Tatum is 50% owner of Tatum Cattle Co. Announced Oct. 10.

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WASHINGTON, D. C.	ATLANTA	CHICAGO
James W. Blackburn	Clifford B. Marshall	H. W. Cassill
Jack V. Harvey	Stanley Whitaker	William B. Ryan
Washington Building	Healey Building	333 N. Michigan Avenue
STerling 3-4341	JAckson 5-1576	FInancial 6-6460

WCNU Crestview, Fla.—Seeks assignment of license from **Virginia Monroe O'Neal,** administrator of the estate of **D. Grady O'Neal,** deceased tr/as **Gulf Shores Bcstg. Co.** to **Louise McWhorter Sauer, Charles C. O'Neal** and **Virginia Monroe O'Neal,** heirs of D. G. O'Neal. Announced Oct. 11.

WJOE Hard Ridge, Fla.—Seeks assignment of license from **Vacationland Bcstg. Co.** to **Rubert P. Werling** for $40,000. Mr. Werling has owned 10,000 shares of **WPFH Inc., Philadelphia** and 50 shares of **Tele-Bcstrs. Inc.** Announced Oct. 10.

WEAL-TV Orlando, Fla.—Seeks acquisition of positive control of permittee corp. **(Orange County Bcstrs. Inc.),** by **James H. Sawyer** through purchase of stock (60%) by the corp. from **Ray H. Gunckel Jr.** Announced Oct. 9.

WHIY Orlando, Fla.—Seeks acquisition of negative control of permittee corp. **(Orlando Radio & Television Bcstg. Corp.)** by each **Gordon Sherman** and **Melvin Feldman** through purchase of stock from **Emil J. Arnold, Robert Wasdon** and **Jack Siegel** for $17,000 from each. Announced Oct. 9.

KHVH-AM-TV Honolulu, T. H.—Seeks relinquishment of negative control of am licensee corp. **(Kaiser Hawaiian Village Radio Inc.)** and positive control of tv licensee corp. **(Kaiser Hawaiian Village Television Inc.)** by **Henry J. Kaiser & Hal Lewis** for am, Henry J. Kaiser for tv, through sale of stock to **Kaiser-Burns Development Corp.** Announced Oct. 9.

KYTE Pocatello, Idaho—Seeks assignment of license from **J. Ronald Bayton** to **Thomas R. Becker** and **Andrew H. Becker,** co-partners, d/b as **Pocatello Bcstg. Co.** for $60,000. Pocatello Bcstg. will be owned 66⅔% by Thomas Becker and 33⅓% by Andrew Becker. Thomas Becker is president-50% owner of **KNPT Newport, Ore.,** of which Andrew Becker is vice president-20% owner. Announced Oct. 11.

WKRO Cairo, Ill.—Seeks transfer of control of licensee corp. **(The Cairo Bcstg. Co.)** from **Oscar C. Hirsch, Geraldine F. Hirsch** and **Robert O. Hirsch** to **James F. Hirsch** and **Marjorie Ann Hirsch.** James Hirsch is electrical engineer; Marjorie Hirsch has been student for past five years. Announced Oct. 9.

WDZ Decatur, Ill.—Seeks acquisition of positive control of licensee corp. **(Mid-States Bcstg. Co.)** by **Charles C. Caley** through purchase of stock from **Frank C. Schroeder Jr.** for $1,500. Announced Oct. 16.

WTAQ La Grange, Ill.—Seeks transfer of control of licensee corp. **(S&S Bcstg. Co.)** from **Russell G. Salter** to **Charles F. Sebastian** through sale of 400 shares of stock of license corp. for $101,500. Mr. Sebastian will thus become sole owner. Announced Oct. 10.

WCPM Cumberland, Ky.—Seeks assignment of license and cp from **Tricity Bcstg. Co.** to **Cumberland City Bcstg. Inc.** for $41,860. Cumberland City Bcstg. Inc. is owned by **Elmo Mills, John P. Mills** and **Herman G. Dotson** (each ⅓). Elmo Mills is president, general manager and 50% stockholder of **WFTG London, Ky.,** 12.5% stockholder of **WNRG Grundy, Va.;** John Mills is 40% stockholder of WFTG; Mr. Dotson is president-50% stockholder of WNRG, and 25% stockholder of cp for **WMNF Richwood, W. Va.** Announced Oct. 9.

WIPA Annapolis, Md.—Seeks transfer of control of licensee corp. **(WASL Bcstg. Co.)** from **James Stolcz,** *et al.* to **Robert J. Kent** for $49,200. Mr. Kent is with **USIA.** Announced Oct. 10.

KRBI St. Peter, Minn.—Seeks acquisition of positive control of permittee corp. **(Gateland Bcstg.)** by **Mavis L. Peterson** through purchase of stock from **Edward Schons** for $2,000. Announced Oct. 11.

WMOU-AM-FM Berlin, N. H.—Seeks assignment of license from **White Mountains Bcstg. Co.** to **McKee Bcstg. Co.** for total sum of $165,000. McKee Bcstg. is owned by **Richard P. McKee** (51%) and **Virginia A. McKee** (49%). Mr. McKee is president, manager and 51% owner of **KOWB Laramie, Wyo.** Virginia McKee is vice president and 49% owner of KOWB. Announced Oct. 16.

WJWG Conway, N. H.—Seeks assignment of license from **WJWG Inc.** to **McKee Bcstg. Co.** (For further information see **WMOU-AM-FM Berlin,** above.) Both of these transactions are covered in single contract and are mutually contingent. Announced Oct. 16.

KMIN Grants, N. M.—Seeks assignment of license from **John Blake** to **John Blake** and **David M. Button** d/b as **Grants Bcstg. Co.** for $37,500. Messrs. Blake and Button will each own 50% of station. Mr. Blake is 50% owner of *County Progress,* Brownwood, Tex.; Mr. Button is general manager-8.73% owner of **KSVP Artesia, N. M.** Announced Oct. 11.

WLFH Little Falls, N. Y.—Seeks assignment of license from **Walter T. Gaines** to **Richard D. Gillespie** for $43,000. Mr. Gillespie is in advertising. Announced Oct. 15.

WBAI New York, N. Y.—Seeks assignment of license and subsidiary communications authorizations from **Bcstg. Assoc. Inc.** to **Louis Schweitzer.** Corporate change. No control change. Announced Oct. 9.

WTRY Troy, N. Y.—Seeks transfer of control of licensee corp. **(Tri-City Radio Inc.)** from **Mowry Lowe, Kenneth M. Cooper, C. Robert Taylor and Robert T. Engles** to **WTRY Bcstg. Corp.** for $1,300,000. WTRY Bcstg. is owned by **Victor W. Knauth** (76.1%) and **Daniel W. Kops** (23.9%). Mr. Knauth is president-20% owner of **WAVZ New Haven, Conn.** Mr. Kops is executive vice president of WAVZ. Announced Oct. 9.

WCOY Columbia, Pa.—Seeks assignment of cp from **Radio Columbia** to **Radio Columbia Inc.** Corporate change. No control change. Announced Oct. 11.

WENS Pittsburgh, Pa.—Seeks relinquishment of negative control of permittee corp. **(Telecasting Inc.)** by **Larry H. Israel** through transfer of stock (4.2%) to **Audrey W. Israel** (his wife). Mrs. Israel is housewife. Announced Oct. 16.

KIHO Sioux Falls, S. D.—Seeks transfer of control of licensee corp. **(Ware Bcstg. Inc)** from **James A. Saunders** to **William F. Johns Jr.** for $6,500. Mr. Johns has had 20% interest in **WMIN St. Paul, Minn.,** 51% in **WOSH Oshkosh, Wis.,** and 75% in **KMNS Sioux City, Iowa.** Announced Oct. 9.

WTRB Ripley, Tenn.—Seeks assignment of license from **West Tenn. Radio Bcstrs.** to **Lauderdale Bcstg. Co.** for $19,500. Lauderdale Bcstg. is owned by **Shelby McCallum, Smith Dunn** and **L. B. Fuqua** (each ⅓). Mr. McCallum is owner of **WCBL Benton, Ky.** Mr. Dunn is mail carrier. Mr. Fuqua has theatre interests. Announced Oct. 14.

KHFI-FM Austin, Tex.—Seeks assignment of license from **J. E. Moore Jr.** to **Roderick E. Kennedy** for $10,000 cash and $4,875 note. Mr. Kennedy has been station manager of KHFI-FM. Announced Oct. 16.

KSTA Coleman, Tex.—Seeks acquisition of positive control of licensee corp. **(Coleman County Bcstg. Co.)** by **Floyd Shelton** through purchase of stock from **H. H. Jackson** for $35,000. Mr. Shelton is general manager of the station. Announced Oct. 16.

KGNB New Braunfels, Tex.—Seeks involuntary transfer of control of licensee corp. **(Comal Bcstg. Co.)** from **Charles W. Scruggs** and **Claude W. Scruggs** to **Mrs. Eunice Scruggs** and Claude W. Scruggs, through death of Charles W. **Scruggs.** Announced Oct. 10.

KWFT Wichita Falls, Tex.—Seeks assignment of license from **Kenyon Brown** to **North Texas Radio Inc.** for $300,000. North Texas Radio Inc. is co-owned by **F. L. Whan** and **Geraldeane J. Whan** (74.17%) and others. F. L. Whan is professor at **Kansas State College,** 50% owner of radio-tv audience research firm, co-owner of 77.53% of **KCNY San Marcos, Tex.** Geraldeane Whan is 50% owner of radio-tv audience research firm, co-owner of 77.53% of KCNY. Announced Oct. 9.

WSKI Montpelier, Vt.—Seeks assignment of license from **Montpelier-Barre Bcstg. Co. Inc.** to **Green Mt. Bcstg. Co. Inc.** for $75,000 plus 90% of book value of accounts receivable over $5,000 at time of transfer. Owners of Green Mt. Bcstg. are **Ellis E. Erdman, Nathan Schoonover,**

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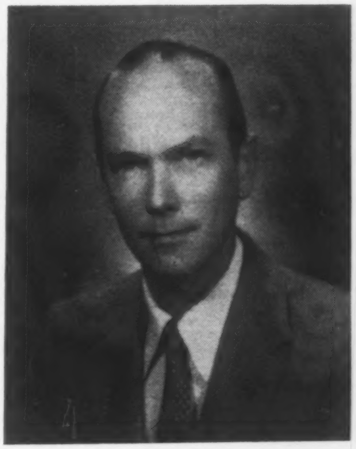
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Samuel Zatcoff, Robert R. Davidson and **David B. Slohm** (each 19.8%) and **Robert H. Ryan** and **William J. Ryan** (each .5%). Mr. Erdman is 25% partner of **WEBO Owego, N. Y.,** 32% stockholder of **WTKO Ithaca, N. Y.,** 15% stockholder of **Radio Wayne County Inc.** Mr. Schoonover is 25% partner of WEBO. Robert Ryan is attorney. Mr. Zatcoff is in retail home furnishings. Mr. Davidson is 25% partner of WEBO. Mr. Slohm is in wholesale jewelry. William Ryan is attorney. Announced Oct. 11.

Hearing Cases

INITIAL DECISIONS

Hearing Examiner Hugh B. Hutchison issued initial decision looking toward grant of application of **Department of Education of Puerto Rico** for new tv station to operate on ch. 3 in **Mayaguez, P. R.,** and denial of competing application of **Sucesion Luis Pirallo-Castellanos.** Announced Oct. 16.

Hearing Examiner Charles J. Frederick issued initial decision looking toward grant of application of **Independence Bcstg. Co. Inc.** to change assignment for station **WHAT-FM Philadelphia, Pa.,** from ch. 287 (105.3 mc) to ch. 243 (96.5 mc). Announced Oct. 16.

Routine Roundup

ACTIONS BY FCC

BROADCAST ACTION

By order, Commission (1) granted application of **Frontier Bcstg. Co.** for mod. of cp of station **KSTF** (ch. 10) **Scottsbluff, Neb.** to change transmitting equipment, increase vis. ERP from 11.513 kw to 240 kw and ant. height from 240 ft. to 840 ft., change type ant. and make other equipment changes and (2) dismissed with prejudice Frontier's application for new tv station to operate on ch. 13 in **Alliance, Neb.** Announced Oct. 10.

ACTION IN DOCKET CASE

By memorandum opinion and order of Oct. 16, Commission affirmed its order released April 10 designating application of **Telrad Inc.** for mod. of cp of **WESH-TV** (ch. 2) **Daytona Beach, Fla.** (to move trans. 24 miles southwest in direction of **Orlando,** increase ERP from 1.26 kw to 100 kw vis. and from 0.759 kw to 66.4 kw aur., and increase ant. height from 320 ft. to 940 ft.) for hearing on issues specified therein and rejecting certain issues requested by **Mid-Florida Radio Corp.** and **Central Florida Bcstg. Co.,** who protested Feb. 6 grant of **WESH-TV** application. Comr. Ford abstained from voting.

COMMISSION INSTRUCTIONS IN DOCKET CASES

Commission on Oct. 11 directed preparation of documents looking toward petitions and pleadings filed by **Indianapolis Bcstg. Inc., WIBC Inc.,** and **Mid-West Tv Corp.,** requesting stay, rehearing, etc., in connection with March 8 decision which granted **Crosley Bcstg. Corp.** a cp for new tv station to operate on ch. 13 in **Indianapolis, Ind.**

Commission on Oct. 16 directed preparations of documents looking toward: Granting application of **Beaumont Bcstg. Corp.** for new tv station **(KFDM-TV)** to operate on ch. 6 in **Beaumont, Tex.,** and denying competing application of **The Enterprise Co.**; and granting application of **WGLI Inc.** for new am station to operate on 1290 kc, 1 kw, DA-1, unl., in **Babylon, N. Y.**

ACTIONS ON MOTIONS

On petition by **Cherry & Webb Bcstg. Co. (WPRO-TV** ch. 12), **Providence, R. I.,** Commission on Oct. 7 extended time from Oct. 10 to Nov. 1 for filing comments and responses to the orders to show cause and for filing reply comments from Oct. 20 to Nov. 12 in tv proceeding involving **Providence; New Haven, Conn.; Portland, Me.** and **Orono, Me.**

On petition by **Dispatch Inc. (WICU** ch. 12), **Erie, Pa.,** Commission on Oct. 7 extended time for filing reply comments from Oct. 15 to Nov. 5 in tv proceeding involving **Erie, Pa.; Akron-Cleveland, Ohio; Clarksburg** and **Weston, W. Va.; Flint-Saginaw-Bay City, Mich.**

By Chief Hearing Examiner James D. Cunningham on Oct. 4:

Ordered that hearing is scheduled to commence on Dec. 9 in matters of tv proceeding involving **Evansville, Ind.,** and **Louisville, Ky.,** and order directing **Evansville Television Inc.** to show cause why its authorization for **WTVW Evansville** should not be modified to specify operation on ch. 31 in lieu of ch. 7.

By Hearing Examiner Basil P. Cooper on Oct. 4:

Granted motion of **Dispatch Inc. (WICU** ch. 12), **Erie, Pa.,** for continuance of prehearing conference in proceeding on its application for mod. of cp from Oct. 7 to Nov. 5 and date for evidentiary hearing is continued from Oct. 16 to Nov. 14.

By Hearing Examiner Hugh B. Hutchison on the dates shown:

Granted petition of **Department of Education of Puerto Rico, Mayaguez, P. R.,** for leave to amend its application for cp for new tv station to operate on ch. 3 in **Mayaguez,** to show appointment of new permanent **Secretary of Education of Puerto Rico** and including certain biographical and other data respecting this individual; hearing record in ch. 3 proceeding is reopened, solely for purpose of incorporating therein the described stipulation; and that, upon receipt into evidence of said stipulation, hearing record is finally closed. (Action Oct. 1).

By Hearing Examiner Elizabeth C. Smith on Oct. 4:

Issued order governing hearing in proceeding on am application of **Walter T. Gaines (WGAV) Amsterdam, N. Y.**; evidentiary hearing is continued from Oct. 22 to Nov. 8.

By Hearing Examiner Charles J. Frederick on the dates shown:

Ordered that prehearing conference will be held Oct. 23 re mod. of cp of **Capitol Bcstg. Co. (WJTV** ch. 12), **Jackson, Miss.** (Action Oct. 8).

By Commissioner Rosel H. Hyde on October 9:

Dismissed petition for enlargement of issues in proceeding on application of **Greenwood Bcstg. Co. Inc., Greenwood, Miss.,** for cp for new tv station to operate on ch. 6 in **Greenwood, Miss.,** filed by **Delta Television Corp.,** and motion to strike petition of enlargement of issues by Delta and petition for enlargement of issues and other relief by Greenwood.

By Chief Hearing Examiner James D. Cunningham on the dates shown:

Ordered that hearings are scheduled in following proceedings on dates shown: fm applications of **Hall Bcstg. Co. Inc., Los Angeles; Hogan Bcstg. Corp., Long Beach,** and **Richard C. Simonton, Los Angeles** (all Calif.). (Dockets 12203-5; BPH-2175, 2180, 2239), on Dec. 17, **KOOS Inc. (KOOS-TV)** to change from ch. 16 to ch. 11, and **Pacific Television Inc.,** for cp for new tv station to operate on ch. 11 in **Coos Bay, Ore.** (Dockets 12199, 12200; BMPCT-4680, BPCT-2309), on Dec. 19, am applications of **South Norfolk Bcstg. Co. Inc., South Norfolk, Va.,** and **Denbigh Bcstg. Co., Denbigh, Va.,** Dec. 20 (Actions Oct. 4).

By Chief Hearing Examiner James D. Cunningham on the dates shown:

Ordered that hearings are scheduled on Dec. 20 in following am proceedings: **Grady M. Sinyard, Fullerton, Ky.,** and **Karl Kegley, Vanceburg, Ky.** (Dockets 12207-8; BP-11076, 11296); **David M. Segal** and **Kenneth G. Prather** and **Misha S. Prather, Boulder, Colo.** (Actions Oct. 11).

Upon consideration of request of **WCAU Inc.** to withdraw its petition to intervene and for enlargement of issues in re fm application of **Independence Bcstg. Co. Inc., Philadelphia, Pa.,** ordered that said petition is dismissed (Action Oct. 10).

Granted motion of **Bayou Bcstg. Corp.** for dismissal of its application for mod. of cp to change from ch. 40 to ch. 18 in **Baton Rouge, La.,** and retained in hearing status application of **Port City Television Co. Inc.,** for cp for new tv station to operate on ch. 18 in **Baton Rouge** (Action Oct. 10).

Granted petition of **Palm Springs Community Television Corp.** for authority to intervene in proceeding on applications of **Palm Springs Translator Station Inc., Palm Springs, Calif.,** for cps for new tv translator stations, for mod. of cps to increase ERP and make changes in ant. system and for licenses to cover **K70AL** and **K73AD Palm Springs, Calif.** (Action Oct. 10).

By Hearing Examiner Basil P. Cooper on Oct. 10:

Granted motion of **WKNE Corp, Brattleboro, Vt.,** for continuance of date for the exchange of exhibits from Oct. 14 to Nov. 25 and for further hearing conference from Nov. 4 to Dec. 16 in proceeding on its am application and that of **The KBR Stations Inc., Keene, N. H.**

Ordered that prehearing conference will be held on Oct. 29 on am application of **Basin Bcstg. Co., Durango, Colo.**

By Hearing Examiner H. Gifford Irion on Oct. 11:

Gave notice that prehearing conference will be held on Oct. 25 re am applications of **Radio St. Croix Inc., New Richmond, Wis.,** et al.

Gave notice that prehearing conference will be held on Oct. 22 re am applications of **Westbrook Bcstg. Co. Inc., Westbrook, Me.,** and **Sherwood J. Tarlow, Saco, Me.**

By Hearing Examiner Millard F. French on Oct. 10:

Denied motion for continuance by **Fernandina Beach Bcstrs. (WSIZ) Douglas, Ga.,** in proceeding on its am application, and ordered that further conference is scheduled for Oct. 30 at 2:00 p.m.

By Hearing Examiner Thomas H. Donahue on the dates shown:

Issued order following prehearing conference re am applications of **Jefferson County Bcstg. Co., Pine Bluff, Ark.,** and **Kermit F. Tracy, Fordyce, Ark.**; hearing will be held on Nov. 18; no further prehearing conference will be held unless requested by parties; by memorandum opinion and order, denied petition for leave to amend his am application filed by Kermit F. Tracy to move his ant. site; unless objection is made by parties to proceeding within five days, transcript of prehearing conference held on Oct. 3 is corrected in various respects (Actions Oct. 11).

By Hearing Examiner Annie Neal Huntting on Oct. 11:

Granted motion of **Public Service Bcstg., Riviera Beach, Fla.,** and ordered that date for exchange of applicants' direct cases is continued from Oct. 15 to Nov. 8; that date for giving notice as to witnesses desired for cross-examination is continued from Oct. 22 to Nov. 13; that date for commencement of hearing is continued from Oct. 31 to Nov. 20.

By Commissioner Rosel H. Hyde on October 14:

Granted petition of **Philip D. Jackson, Weed, Calif.,** for extension of time to Oct. 23 to reply to amendment to motion to enlarge issues filed by **K. C. Laurance, Medford, Ore.,** in proceeding on their am applications.

Granted petition of **Rev. Haldane James Duff, Seattle, Wash.,** for extension of time to Oct. 28 to file exceptions to initial decisions in proceeding on his am application and that of **Northwest Bcstrs. Inc., Bellevue, Wash.**

By Chief Hearing Examiner James D. Cunningham on dates shown:

Ordered that hearing is scheduled for Nov. 13 re application of **Chinook Television Co.,** for cp to replace expired permit for ch. 23, **Yakima, Wash.** Action Oct. 11.

Upon consideration of notification by **American Broadcasting-Paramount Theatres Inc.,** of withdrawal of its petition to intervene in re mod. of cp of Capitol Bcstg. Co. (WJTV ch. 12) Jackson, Miss., ordered that the said petition is dismissed. Action Oct. 14.

By Hearing Examiner Thomas H. Donahue on October 14:

Granted petition of **St. Charles County Bcstg. Co., St. Charles, Mo.,** for leave to amend its am application so as to change trans. specification to another type, etc.

Issued order following first prehearing conference in proceeding on applications of **Beehive Telecasting Corp.** and **Jack A. Burnett** for cps for new tv stations to operate on ch. 11 in **Provo, Utah**; date of hearing now scheduled for Oct. 21 is continued to Nov. 14.

By Hearing Examiner Basil P. Cooper on October 14:

Granted petition of **American Colonial Bcstg. Corp. (WKBM-TV** ch. 11), **Caguas, P. R.,** to postpone prehearing conference and evidentiary hearing re its application for mod. of cp. Prehearing conference scheduled for Oct. 16 and evidentiary hearing scheduled for Nov. 6 are continued to dates to be announced after Commission has acted on the presently pending petition of **Ponce de Leon Bcstg. Co. Inc.,** to dismiss its petition.

Continued on page 133

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RADIO

Help Wanted

New station requires almost entire staff. Must be experienced. Need news man, disc jockeys, salesmen and continuity writer. News-men and disc jockeys send tape with first letter. All tapes returned. All replies confidential. Write Box 214B, BROADCASTING.

Management

Strong selling manager wanted for midwest kilowatt! Good deal for right man. Part ownership possible! Box 557B, BROADCASTING.

Expanding Florida stations. Desire station manager with proven sales record. Send complete details to Box 559B, BROADCASTING. All replies confidential.

Young, experienced manager for well-equipped eastern seaboard daytimer in rural market. Good pay and percentage of profits. Box 605B, BROADCASTING.

Manager wanted is presently employed. Unusual opportunity for right man. Brand new 500 watt daytimer, southern metropolitan competitive four station market. Manager will practically be partner. Only investment required is your proven record of success. Box 630B, BROADCASTING.

Manager wanted: Growing small station chain wants manager for Alabama outlet who has ideas for the future. This man must have a proven sales record and be able to sell 85% of local billing in friendly southern manner; be able to become community leader. He must have experience in management and working people. Can easily earn $12,000 to $15,000 annually. Good salary plus per cent of profits. He must be married, have car, steady work record. Send picture and complete resume of work history. Apply Box 640B, BROADCASTING.

Commercial manager. Good Salary plus commission for go-getter. Must be able to produce. Enterprising station in Tidewater area. WDDY, Gloucester, Va.

Sales

Needed. Well experienced salesman or sales manager for eastern North Carolina regional. Salary plus commission. Good opportunity for alert salesman. Send information including photo and references to Box 533B, BROADCASTING.

Young man, for new, progressive station in dry, healthy climate. Box 571B, BROADCASTING.

New owners in expanding midwest single station market need complete new sales staff. Fast paced, contemporary programming. Guarantee against liberal commissions, protected account lists, no ceiling on earnings. Chance for advancement in fast growing organization. Full resume and references first letter. Box 649B, BROADCASTING.

Radio sales manager desired for No. 1 station in rich market. Midwest. Excellent opportunity. Salary plus commission. Send complete info first letter to Box 674B, BROADCASTING.

Good opportunity in Wilmington, Delaware for experienced man who can sell radio. Guaranteed $125 per week against 15%. Personal interview necessary. List age, education, experience, present billing. Box 685B, BROADCASTING.

KAVE-AM-TV, Carlsbad, N. M., needs two time salesmen. Good salary plus commission. Rush full details immediately.

Live like a millionaire, and start making your million while you're doing it. Come to California! . . . not just for the winter . . . but for a permanent sales position with a young, aggressive, expanding organization. We'll meet your terms if you're an experienced salesman with a proven production record . . . so no matter how well you're doing now, this is your big chance to make the break to California . . . to start striking it rich without any cut-back from your present income. Apply Radio Station KJOY, Hotel Stockton, Stockton. You'll be glad you did!

Need salesman-announcer. Good guarantee plus commission. Can make ideal money if you're right man for job. Short on-the-air chores. Selling stressed. State qualifications. Enclose photo—age. Contact John Hendry, General Manager, KNCO, Garden City, Kansas.

RADIO

Help Wanted—(Cont'd)

Sales

Experienced salesman for progressive 250 watt daytimer. Midwest. Guarantee against commission. Sales manager position presently open. KLEX, Lexington, Missouri.

Wanted, experienced radio time salesman for top station in one of Mississippi's largest markets. Must have proven sales record. Send full information to Ross Charles, General Manager, WDDT, Greenville, Mississippi.

Immediate sales opening, regional thousand-watter. Car a must. Large sales area. 26-year-old station. Apply letter only. WDEV, Waterbury, Vermont.

We want a hungry young fellow to take over our sales department. Guarantee plus 15% commission. No limit to sales opportunity in this market. Call or write WIRO, Ironton, Ohio.

Announcers

Pennsylvania chain needs experienced announcers. **Good working conditions, 40-hour week, paid vacation, time and half, $85 a week. Minimum one-year experience necessary. Excellent opportunities for advancement to executive position. Send tape, with news, commercials, and** sample music program, plus resume and photograph. Box 274B, BROADCASTING.

Florida top-notch pop DJ. $100 week to start. Additional income by selling. Send tape, resume, references first letter. Box 441B, BROADCASTING.

Combination man for morning duty eastern North Carolina network affiliate. Please send full particulars and tape. Box 531B, BROADCASTING.

Good combo strong on announcing needed soon. No maintenance. Audition tape and references should be sent immediately. Box 532B, BROADCASTING.

Top-rated thousand watt daytime indie in western New York college town wants top-rated morning man. Good voice, professional production and commercial delivery a must. No malcontents, no social misfits, no amateurs wanted. A sharp outfit, we intend to stay that way. If you think you qualify list salary requirements and availability. Rush tape, picture, background and references. Box 552B, BROADCASTING.

Illinois 1,000 watt independent daytimer wants qualified announcer who is also an experienced reporter. Staff announcing position with part-time duties of newsman. Personal interview required. List age, education, experience in detail. Box 560B, BROADCASTING.

Morning man. 50 kw eastern network station needs man with personality and ideas for four-hour morning record show. Not a top-40 operation. Send tape, complete background, recent photo to Box 590B, BROADCASTING.

Immediate opening for experienced announcer. Midwest. Send tape, resume and photograph. Personal interview will be a necessity. Box 593B, BROADCASTING.

Announcer-engineers, first class ticket. Must be ready to report on or about October 1, on short notice. Northeastern Ohio area station. Rush letter only; no tape now. Good pay. Medium market. 5 kw am-fm. Box 606B, BROADCASTING.

Winter's coming on. Have immediate opening at 1000 watt independent in sunny Florida. Up to one hundred forty if you can qualify. Send tape, fact sheet and photo to Box 608B, BROADCASTING.

Announcer, first phone, no maintenance. Must have good voice, experience. Good pay and fringe benefits. Eastern seaboard. Box 661B, BROADCASTING.

Announcers wanted for am station in metropolitan market in Virginia. Salary between $5,000 and $10,000 depending on ability. Box 627B, BROADCASTING.

Opening for announcer who sounds convincing on news, commercials and reads without constant fluffs. Rush resume to Box 643B, BROADCASTING.

RADIO

Help Wanted—(Cont'd)

Announcers

$150 for "rhyming deejay." Fast patter, bright, clear voice. Not rhythm & blues. Midwest. Box 597B, BROADCASTING.

Pennsylvania independent wants man with some experience for straight announcing. $70. Permanent position. Box 660B, BROADCASTING.

Effective announcer familiar with continuity, ready for sales. Wages match ability. Box 663B, BROADCASTING.

Immediately! Experienced announcer. Must be a top air salesman. New England. Send tape, resume, salary wanted. Box 693B, BROADCASTING.

Announcer for early morning shift. Must be sharp on reading weather, markets, news and sports. At least 2 years station experience. First application by letter only. Do not send tape. Radio KCOL, Fort Collins, Colorado.

Opportunity for married staff announcer. Send resume. ABN Network. KFRO, Longview, Texas.

Texas country and western, 10,000 watt, independent going on 24 hours. Need two first-class ticket country dj's. Must be good. No floaters. Send tape, picture, letter. Salary open. KHEY, El Paso, Texas.

DJ for popular music, local news station. Possible sales, good salary. KLEX, Lexington, Missouri.

Excellent opportunity for anonuncer in a great town. Prefer man from New Mexico or nearby states, that personal interview may be easily arranged. KRSN, Los Alamos, New Mexico.

WAHL, Hastings, Michigan needs one more first phone combo. Will consider beginner.

Announcer with approximately one year experience looking for permanency and a real future, for morning show. Send tape, resume and pictures to WARK, Hagerstown, Maryland.

$100.00 per week at fulltime network kilowatt for experienced announcer to assume some PD responsibilities. You'll like station facilities, co-workers, growing town of 18,000. Contact Howell Ashford, WCRK, Morristown, Tennessee.

Announcer opportunity: 1 kw daytime ABC Network station. Resort community ideal living and working conditions. Send resume. Experience not necessary. Apply Jack Younts, WEEB, Southern Pines, N. C.

5000 watt Mutual Network station needs experienced announcer. New ownership. Tapes, references, photo and details in first letter. Bob Berry, WEIM, Fitchburg, Mass.

Can you do a very fast-paced dj show? Can you do an easy-going relaxed show? Can you sell—air wise? Would you like to work with one of Ohio's finest independents in a city of 30,000? If yes on every count, we should get together. Go places with a progressive station. Send complete resume, tape and photo to Clyde Johnson, Program Director, WFIN, Findlay, Ohio. We will hold your application in strict confidence.

Where are all the good announcers? Top salary for announcer-dj with good voice for music, news and sports station in friendly, growing, competitive market. Best working conditions. Must be good. Rush tape and resume to John Garrison, WFUN, Huntsville, Alabama.

Staffer-sports man needed immediately for midwest station in metropolitan market. Play-by-play ability not essential. Call WKMF, Flint, Michigan.

Florida station with 5000 watts needs experienced announcer. Southern man preferred. Send short tape, picture and complete history to S. O. Ward, WLAK, Lakeland, Florida.

Announcer, strong on records and commercials for afternoon shift. Send tape and particulars first letter to Program Director, WSBA, York, Penna.

Combo announcer-engineer with emphasis on announcing. This is a good, permanent job. E. H. Whitehead, Rusk, Texas.

RADIO

Help Wanted—(Cont'd)

Technical

Chief engineer for Pennsylvania operation. Maintenance and repair experience essential. Construction experience an advantage. Prefer married man seeking permanency. Up to $125 weekly to start. Car necessary. Send resume and photo. Box 275B, BROADCASTING.

Engineer-announcer, with first class. Midwest daytimer in city over 35,000. Programs accent local news and gentle music. $110 for 42-hour week. Box 554B, BROADCASTING.

Chief engineer for major midwestern market, 5,000 watt daytime station, RCA equipped, beautiful facilities. Must be excellent on maintenance and run meticulous operation. $100.00 plus. Box 584B, BROADCASTING.

Chief engineer-announcer for fulltime single market network station. $100.00 weekly for right man with fair engineering ability and strong announcing. Contact KRTN, Raton, New Mexico.

1st class engineer, WARF, Jasper, Ala.

Engineer—First class man who can either write copy, sell or announce. Top salary commensurate with ability. WBRV Boonville, N. Y. Phone 11.

Combination 1st class engineer-announcer. Maintenance experience, good pay, references, photo required. WKIN, Box 227, Kingsport, Tennessee.

Immediate opening, first phone operator. WSYB, Rutland, Vermont.

Production-Programming, Others

Expanding and growing radio-tv news operation needs two new staff members . . . must be strong on reporting and news knowhow, ability to do air work preferred, but not essential. Speed in filling these positions is of primary importance. Send complete and full information with picture in first letter. Include salary requirements. Box 589B, BROADCASTING.

Instructor radio-television, northeast liberal arts college. M.S. Send credentials. Box 613B, BROADCASTING.

News editor for NBC station in midwest. Top salary. Must report, write and air news. Send tape and background resume. Position available now. Box 614B, BROADCASTING.

Women's director-continuity chief. Capable of handling air work, with balance of time in continuity. Top pay for professional at daytime one kw station in central Illinois. Box 638B, BROADCASTING.

Leading independent in southeast has immediate opening for top-flight news director. Must be adept in local news coverage, air work and newscasting. Excellent salary. Send photo, tape and background to Box 645B, BROADCASTING.

Continuity man or woman who can write good selling copy and be in charge of continuity department. Send complete qualifications 1st letter. Box 659B, BROADCASTING.

Middle U.S. 5 kw radio station interested in securing topnotch sharp idea man as radio program director. Unusual opportunity. Top salary. Send audition tape and info to Box 675B, BROADCASTING.

Newsman. Radio-television, capable leg and air man with small market station experience who can gather, write, and air news; journalism education background preferred; married; veteran; stable and dependable with good references; one who wants a permanent berth in a news department which has twice received national recognition. Scale starts at $85 for 40 hours. Salary commensurate with experience and ability. Write or phone W. P. Williamson, WKBN, Youngstown, Ohio. Sterling 2-1145.

RADIO

Situations Wanted

Management

Station manager—Thirty years in all phases of radio and television. Strong on sales, economical operation and ratings. Solid, dependable. Personal, business and financial references available. Prefer medium sized market. Box 610B, BROADCASTING.

Sales manager—Twenty years radio, three years television both regional and national. Good organizer, hard worker. Dependable. Full references. Available for interview. Box 611B, BROADCASTING.

Manager—college degree, first phone license, age 32, desires larger market in south. Box 615B, BROADCASTING.

RADIO

Situations Wanted—(Cont'd)

Management

Manager, sales, program, announce. 36. Prefer Michigan, Wisconsin, northern Minnesota. Box 644B, BROADCASTING.

Eleven years sales, including three sales manager. 31, family, stable, active in community affairs. Good references will stand close check. Fine record. Want sales, general manager. Box 658B, BROADCASTING.

Announcers

Sports announcer. Football, basketball, baseball. 7 years experience. Finest references. Box 974A, BROADCASTING.

Young, blind street musician, born in Vermont 24 years ago, seeks position with radio station as disc jockey. Two years high school education in addition to Perking School for the Blind and Cambridge School of Radio and Television. American Foundation for the Blind has supplied reading glasses which give sufficient independence to stand at mike. Interested mainly in doing country disc jockey show. Box 359B, BROADCASTING.

Seeking job as staff announcer radio-tv. Thoroughly trained. Live commercial experience. Pleasing voice, personality. Tape available. Box 369B, BROADCASTING.

Deejay, personality. Run board, restr. ticket. Likes work. Looking for spot to grow in. Go anywhere. Tape and resume, Box 468B, BROADCASTING.

Negro deejay. Good board man, fast patter, smooth production. I'm the one you're looking for. Tape and resume. Box 469B, BROADCASTING.

Gal deejay, run board, double as recep. if needed. Plenty of ideas to grab audience. Tape and resume. Box 470B, BROADCASTING.

Attention Florida, Arizona, New Mexico, and California stations. Versatile dj-salesman, married, sober, reliable, experienced, employed, seeks change for more change. Box 510B, BROADCASTING.

2 years experience. Strong music, Basie to Beethoven. News, write continuity and copy. Tops on board. Box 525B, BROADCASTING.

Newscaster-announcer. 15 years experience with 50 kw o&o stations, plus live tv. 35, pleasing appearance. Record proves top news audience builder. Now in NYC, but wants permanent location in west. Box 556B, BROADCASTING.

Top-rated country and western deejay. First phone. No maintenance. Box 575B, BROADCASTING.

I'm looking ahead, are you? Desire play-by-play of basketball and baseball. Presently sports director in southwest. Box 618B, BROADCASTING.

Excellent announcer, honest, conscientious, 10 years experience all phases. Desires permanent position with good, well-liked station southeast. Good salary required. Box 621B, BROADCASTING.

If you're looking for an experienced announcer who can operate a console, and is not "run of the mill" and can capably handle and breach in station operation when occasion demands, then write to Box 633B, BROADCASTING, for all information, resume and tape.

Announcer: Versatile, pleasing appearance, good voice. Valuable experience tv. 2 years radio. College degree in radio-tv. Married. 26. Tape, photo available. Box 636B, BROADCASTING.

Experienced combo announcer-dj, all phases including tv, play-by-play all sports, flexible style. Two years with top flight independent, proven ability to build audience, reached saturation point present market, ready to move up. 3rd phone, good commercial delivery, prefer northeast, will consider other offers, vet, 29, married. Box 648B, BROADCAST.

Girl dj-announcer, willing to learn all phases radio, part-time or week-end work near Chicago, car. Box 650B, BROADCASTING.

DJ have tape, will travel. N. Y. state, eastern seaboard area. Box 666B, BROADCASTING.

Announcer-sportscaster, experienced, prefers east coast; good tape and references. Box 669B, BROADCASTING.

Versatile announcer. 2 years staff experience, run board. Car, travel. Box 671B, BROADCASTING.

RADIO

Situations Wanted—(Cont'd)

Announcers

Overseas situation required. Engineer, announcer, writer, musician. Steady, reliable. Box 672B, BROADCASTING.

Announcer. First phone. Three years experience. Box 681B, BROADCASTING.

Baseball announcer-PD, desires more minor league experience in good market. Currently employed in midwest market of 500,000. University graduate. Box 682B, BROADCASTING.

Attention fast-moving station. Sports announcer, play-by-play, recaps, dj work, and news. College graduate. Beginner; willing to work hard; willing to learn. Radio and tv work in college. Draft deferred, available immediately. Will travel. Box 686B, BROADCASTING.

Sports and staff announcer, emphasis on play-by-play, want opportunity in tv-radio operation. College graduate, age 23, 5 years experience, want permanence. Presently employed. Box 689B, BROADCASTING.

Experienced staff announcer. 2½ years experience. Family man. Position must be steady. Prefer east. Peter J. Ward, WRIC, Richlands, Virginia.

Like work, love good radio. Experienced dj desires permanent job in eastern metropolitan market. Wife and Sputnik II. Minimum $100. Have great potential, many PD's agree. Wish one would hire me! Ted Eldredge, Garden 8-2715, Osterville, Mass.

Combination man, all staff duties. 1st ticket. Married. Have car. Kirby, 503 71st Street, Seat Pleasant, Maryland. Redwood 6-8368.

Experienced in play-by-play, also music, news. 26, single, veteran. Travel anywhere. Peter Kohler, Box 403, New Canaan, Connecticut.

Graduate. Hardworking, college. Know music. Tape, photo on request. Will travel. Si Mitchell, 1511 N. Bell, Chicago.

Announcer with over 10 years experience looking for a change of climate. News, play-by-play, hot and smooth disc shows experience. Sales experience also. Reply to B. Stamper, WKDN, Camden 4, N. J.

Adaptable, versatile announcer with restricted license. Has excellent potential. I repeat, has excellent potential. A. J. Waran, 1628 E. Ocean Blvd., Long Beach, California. Hemlock 7-9292.

Chief-combo five years experience, well qualified, fine voice and first phone. Dale Woodbine, Newton, Iowa, phone 971 W.

Technical

Seeking job as radio or tv engineer with first class ticket. Can handle any job plus personnel. Best of references. Box 574B, BROADCASTING.

6 years experience as engineer. No announcing. Prefers New York. Box 626B, BROADCASTING.

Chief engineer-announcer. Lots of experience both fields. Family man. Locate in south. $500 month. Box 641B, BROADCASTING.

Young, sober, married, reliable combination man desires change to northeastern U. S. Two years experience. Can you use me? Box 642B, BROADCASTING.

Southwest only. Engineer—experienced radio-tv. Some announcing and selling, with references. Jack F. Sims, Breckenridge, Texas.

Production-Programming, Others

Announcer-salesman; can write copy, program, do sports play-by-play, dj all types of music, 4 years experience, married, responsible, sober, 29, employed. seeking position with future. Box 509B, BROADCASTING.

Ambitious business lady, 28. Position as assistant continuity editor, typing supervisor, or receptionist-typist. 10 years experience. Box 617B, BROADCASTING.

Trained, experienced male copywriter will go anywhere for reasonable wage. Have car, best references. Good knowledge of radio. Can record either straight or production spots. Available immediately. Small town station preferred. Written samples on request. Box 628B, BROADCASTING.

RADIO

Situations Wanted—(Cont'd)

Production-Programming, Others

Director news, special events. Outstanding experience television and radio over fifteen years. Producer award winning news, public affairs programs. Aggressive, competitive. Top flight organizer and air personality for aggressive independent operation offering real challenge. Box 634B, BROADCASTING.

Continuity director available immediately. Twelve years experience radio-tv. Excellent references. Box 647B, BROADCASTING.

9 years experience, all phases. First phone. Prefer program director-sportscaster or salesman-sportscaster duties. Am looking for opportunity to advance. Box 655B, BROADCASTING.

Seeking good staff or program director position. Midwest to west coast. Three years experience. University graduate, married, veteran. References. Box 673B, BROADCASTING.

TELEVISION

Help Wanted

Management

Sales manager for tv; middle west, middle range metropolitan market; basic network affiliation; rugged competition. Offers complete sales authority over network, regional and local sales with a staff of four. Age preference, 35 to 45; must have at least 3 years tv experience. Give current actual income status. Box 622B, BROADCASTING.

Sales

Small market local television time salesman who seeks greater opportunity in larger New England market contact Box 619B, BROADCASTING.

NBC fullpower station in central U. S. has immediate opening for man qualified to act as assistant tv sales manager. Opportunity unlimited as to salary and future. Important position. Send complete details to Box 677B, BROADCASTING.

Announcers

Disc jockey for on-camera tv teenage dance program. Program on air over 1 year, successful, sold out. Present talent forced to leave because of health problem. Opportunity for good base pay scale and talent fees. Some announce board work required. Must have drive and be mature enough to handle teenage guests. Preferred age span, 25-35. Location, midwest metropolitan market, basic network affiliate station. Please give current income status in replying; also send photograph and tape or film if possible. Box 623B, BROADCASTING.

KAVE-TV, Carlsbad, N. M., needs one on-camera announcer. Will train radio man. Send tape, picture, details immediately.

Two experienced announcers with control room experience for top regional am and full power vhf-tv. Minimum of two years experience required. Send full information, audio tape labeled, with return postage, and recent picture, to Merritt Milligan, KHQA-TV, WCU Building, Quincy, Illinois.

Midwest station needs a versatile, experienced announcer and disc jockey. Will be given an opportunity to work into tv production. Send details to Program Director, WGEM-TV, Quincy, Illinois.

Technical

TV studio engineers, first class license. Large southeastern market vhf station. Full color and remote facilities. Please write Box 547B, BROADCASTING.

Chief engineer for outstanding southwest television station with network affiliation. Ideal climate and living conditions. Box 653B, BROADCASTING.

Arizona tv station needs engineers due to expanding schedule. First class license required. Box 654B, BROADCASTING.

Assistant supervisor well established tv station in northeast with transmitter staff of 6, requires assistant transmitter supervisor. Must be technically qualified in measurement and maintenance of tv transmission equipment. Character and technical references required with application. Box 690B, BROADCASTING.

TELEVISION

Help Wanted—(Cont'd)

Technical

Unusual opportunity for inexperienced man who wants on-the-job training in tv transmitter operation. First phone required. Box 691B, BROADCASTING.

First phone engineer. Salary dependent on experience. Contact Chief Engineer, WTVD, Durham, N. C.

Television engineer. Immediate opening for experienced engineer with first phone. Contact H. E. Barg, 1015 N. Sixth Street, Milwaukee, Wisconsin.

Production-Programming, Others

Artist-photographer combination. Must have lettering and cartooning and general art background, also knowledge of Bolex 16mm, Lika and Polaroid cameras. Give background and salary requirements to Box 637B, BROADCASTING, southeastern NBC affiliate.

Here's a real opportunity for a director of operations for NBC full power tv station in central U. S., unlimited opportunities. Send complete background, experience, salary to Box 676B, BROADCASTING.

Promotion manager needed for 5 kw radio and NBC-TV station in rich market. Central U. S. Box 678B, BROADCASTING.

TELEVISION

Situations Wanted

Announcers

Top-rated sportscaster, two years with nationally known vhf in northeast. Wants livelier sports area. News, commercials. Radio too. Resume. SOF. Box 624B, BROADCASTING.

Canadian, 7 years radio-tv experience wishes American tv-radio market. Primarily commercial announcer-newscaster-writer. Box 646B, BROADCASTING.

Eureka, you've found it! Top tv announcer in medium market. Proven on-air salesman in both radio and tv with references to prove it. Tape, picture, resume. Box 652B, BROADCASTING.

Young, married tv man with two years on-camera experience, commercials, news, weather, sports, desires major market spot in N. E. Available for personal interview use. Box 684B, BROADCASTING.

TELEVISION

Situations Wanted—(Cont'd)

Technical

Chief engineer, experienced, reliable, sober, family—construction, maintenance, operation. Excellent references. New owners—I move. Box 620B, BROADCASTING.

Transmitter engineer, 5 years experience with vhf desires position in Florida. Box 632B, BROADCASTING.

Film technician and cameraman with experience. Will relocate, resume on request. Also advertising agency experience. Box 679B, BROADCASTING.

Production-Programming, Others

Program director-producer-director. Live television and films. Twelve years all phases programming-production. Stations and advertising agencies. Will relocate. Top credits and references. Box 414B, BROADCASTING.

Production manager with programming experience desires to relocate in or out of the country. 7 years tv experience; top references. Box 607B, BROADCASTING.

Progressive young producer/director seeks creative outlet with challenging station. Experienced . . . unencumbered. Write, run . . . wire. Box 616B, BROADCASTING.

Two years varied tv experience, presently employed, seeking greener fields. Columbia graduate, 28, single, willing to travel. Box 665B, BROADCASTING.

Tell children's stories. Woman college and television school graduate. Write and give commercials. Experienced dramatic productions. Solo soprano or quartet. Picture and resume on request. Box 667B, BROADCASTING.

Director, producer, writer. Versatile young man, interested in growth possibilities. Box 670B, BROADCASTING.

Producer-director. 1½ years commercial experience background in live theatre. B.S. in Advertising. Box 683B, BROADCASTING.

FOR SALE

Stations

500 watt daytime independent station in mid-Atlantic state. Twenty thousand down. Balance terms. Must sell. Box 529B, BROADCASTING.

Oil country station. $15,000 down, pay balance of $30,000 over 5 to 10 years. Paul H. Chapman Company, 84 Peachtree, Atlanta or 17 East 48th, New York.

Small metropolitan market, central eastern states, $90,000; $20,000 down will handle. Paul H. Chapman Company, 17 East 48th, New York.

Make your RADIO and TV future secure

with a

First Class F. C. C. License

Grantham Training Prepares You

Grantham School of Electronics *specializes* in preparing students to pass FCC examinations. We train you quickly and well. All courses begin with basic fundamentals—NO previous training required. Beginners get 1st class *commercial* (not amateur) license in 12 weeks!

Learn by Mail or in Residence

You can train either by correspondence or in residence at either division of Grantham School of Electronics—Hollywood, Calif., or Washington, D. C. Send for free booklet.

Here's Proof! **Recent graduates, the license they got, and how long it took them:**

	License	Weeks
Douglas Moore, 5102 Flambeau Rd., Madison, Wisc.	1st	11
Richard Meehan, 166 Jerome St., Brooklyn, N. Y.	1st	10
A. C. Stone, 3039 - 44th St., N. W., Washington, D. C.	1st	22
Leo Bishop, 37 Calle Contenta, Flagstaff, Ariz.	1st	12
Paul Chuckray, 6874 Weber Rd., Affton, Mo.	1st	11
Carl Deare, Jr., P.O. Box 467, Jeanerette, La.	1st	11

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821 19th St., N.W., Washington 6, D. C. OR **1505 N. Western Ave., Hollywood 27, Calif.**

Please send me your free booklet, telling how I can get my FIRST CLASS FCC license quickly. I understand there is no obligation and no salesman will call.

Name____

Address________________________City____________State________

I am interested in: ☐ Home Study ☐ Resident Classes

FOR SALE—(Cont'd)

Stations

Facility engineer states possible to move into one of nation's major markets from closeby small market. $55,000 total price. Paul H. Chapman Company, 84 Peachtree, Atlanta or 17 East 48th, New York.

Maryland secondary market station. $21,000 cash down on 30% formula. Paul H. Chapman Company, 17 East 48th, New York.

Two Florida single station markets. Down payments respectively $24,000 and $15,000; payoff under $600 per month each. Paul H. Chapman Company, 84 Peachtree, Atlanta.

Norman & Norman, Inc., 510 Security Bldg., Davenport, Iowa. Sales, purchases, appraisals, handled with care and discretion. Experienced. Former radio and television owners and operators.

Write now for our free bulletin of outstanding radio and tv buys throughout the United States. Jack L. Stoll & Associates, 6381 Hollywood Blvd., Los Angeles, Calif.

Equipment

UHF equipment, used. 1 kw GE transmitter, GE TY-24-B helical 4-bay antenna and all studio and transmitter equipment necessary for live, film and network operation. Very reasonable. Box 946A, BROADCASTING.

One RCA uhf transmitter—TTU-1B in excellent condition. For details: Box 631B, BROADCASTING.

Mobil unit. 1956 Ford Country Sedan with Motorola two-way radio, complete. Best cash offer. Box 635B, BROADCASTING.

WE-23A console, suitable for small operation or museum piece. $200.00 FOB, KABR, Aberdeen, South Dakota.

5 kw Western Electric transmitter. This is the latest xmitter Western built, has air cooled tubes and is in topnotch operating condition. High voltage rectifier tubes and sockets are converted $2000.00 spare tubes and parts included. Power reduction switch and two crystals on 1070 kcs. Placed in service September 1948 and available about middle of November. Price $5000.00 crating extra if desired. KHMO, Hannibal, Missouri.

Dage model 701-A (convertible to color) film camera chain complete with vidicon tube, all power supplies, master monitor and housing, cables and instruction manuals. Best offer. Dave Green, KXLY-TV, Spokane, Washington.

Western Electric am transmitter—1 kw—now in use, but can deliver anytime. First $2000.00 cash gets it. Phone WETO, Gadsden, Alabama.

Gates yard console. One year old. New condition. Expanding operations make sale necessary. Price $750.00. Wire or phone WPDQ, Jacksonville, Florida.

2 Fairchild model 202 turnet head transcription arms-viscous camping, includes 3 cartridges, $90 each; 2 Fairchild model 205 passive equalizer $50 each; Clarkston model 212 G transcription arm $15; Livingston transcription arm $15. WWBZ Inc., Vineland, New Jersey.

Available immediately—200 foot self-supporting CN Blaw-Knox tower. Six years old. WWIN, Baltimore, Maryland.

RCA 66A modulation monitor. Perfect. Make offer. Harry Boone, 200 Brightside Ave., Pikesville, Maryland.

North Detroit, 1 LWS. Former WCAR studio, transmitter, completely equipped on 36 acres in fast growing area. Miracle mile shopping center nearby. Unusual opportunity for future appreciation. High elevation. Call or write, Max Broock Inc., 300 S. Woodward, Birmingham, Mich. MIdwest 4-6700.

1 kw fm transmitter, monitors, co-ax feed line, antenna and spare tubes $2,000.00. I. K. Corkern, 960 E. River Oaks Drive, Baton Rouge 6, La.

For sale: Ampex 350 full track portable recorder, with four channel mixer. Practically new, used only 4 times. Cost $1568. Sell for $1200. H. White, 2123 Kenmore Ave., Bethlehem, Pa.

WANTED TO BUY

Stations

2 executives of highly competitive market desire established station in medium sized expanding market . . . no brokers. Box 583B, BROADCASTING.

WANTED TO BUY—(Cont'd)

Stations

Radio station in medium or small market in California, Arizona, New Mexico or Florida by three experienced, financially responsible, active radio men. Box 609B, BROADCASTING.

Interested in purchase or control of radio station in western Pennsylvania. Preferably northeast or west of Pittsburgh. Replies confidential. Write Box 629B, BROADCASTING.

General manager and sales engineer want own station. Cash or down payment plus. All replies confidential. No brokers please. Box 656B, BROADCASTING.

Stations wanted. New Mexico, Colorado, Texas, Oklahoma, Louisiana, Arkansas, Missouri, Kansas. Private service. Ralph Erwin, Broker. Box 811, Tulsa.

Equipment

Wanted to buy, 10 kw fm transmitter, other fm accessories. Reply Box 467B, BROADCASTING.

Wanted—1 kw fm and monitor. Box 570B, BROADCASTING.

3 kw fm transmitter. Box 612B, BROADCASTING.

10 kw fm transmitter and frequency monitor. Also, small station console, turntables, tape-recorders, etc. Box 625B, BROADCASTING.

Want to buy tv mobile remote unit completely equipped. Also microwave. Box 639B, BROADCASTING.

1 to 3 kw fm transmitter plus monitors and rings. Advise best price. KOSI, Denver, Colorado.

Wanted: 3 kw fm transmitter, modulation monitor, frequency deviator, etc. All equipment, turntables, console. Write, phone or wire Dick Drury, Audio Recording Co., Cleveland, Ohio.

FM transmitter 6 to 10 kw and accessories including monitor and studio equipment. Contact George Voron & Co., 835 N. 19th St., Philadelphia 30, Pa.

INSTRUCTION

FCC first phone preparation by correspondence or in resident classes. Our schools are located in Hollywood, California and Washington, D. C. For free booklet, write Grantham School, Desk B2, 821-19th Street, N. W., Washington, D. C.

FCC first phone license in six weeks. Guaranteed instruction by master teacher. Phone FLeetwood 2-2733. Elkins Radio License School, 3605 Regent Drive, Dallas, Texas.

F.C.C. license residence or correspondence. The Pathfinder method-short-thorough-inexpensive. For bonus offer write Pathfinder Radio Services, 737 11th St., N. W., Washington, D. C.

RADIO

Help Wanted

WANTED—IMMEDIATELY

2 Announcer Salesmen (Hillbilly and Popular)

1 Announcer Engineer

1 Announcer Copywriter

by six-year-old 1,000 daytimer, independent. In one station market located Southwest Virginia; new station manager. New policy. Complete change of personnel and programs. $75.00 per week for announcer. Other duties—extra pay. Send resume and tape with first reply. Box 651B, BROADCASTING.

Management

MANAGER

Experienced in sales and sales direction. Eastern metropolitan market. Independent operation. Box 680B, BROADCASTING.

SALARY OPEN

RADIO

Help Wanted—(Cont'd)

Announcers

FLORIDA
DJ - ANNOUNCER

Aggressive Independent looking for top-flight popular music DJ-Announcer. Beautiful South Florida City on Coast. Not a major market but you can make major market money if you're willing to work. Air mail tape of DJ, News, Commercials and include resume and references. Give minimum starting salary. *Box 662B, BROADCASTING*

Production-Programming, Others

NEWS DIRECTOR

Man with drive. Must be willing to work. Fulltime position at a fine, small market radio station in the east. Must have experience, and be a top-flight newscaster thoroughly experienced in local reporting and able to direct other news personnel. Salary open.

Box 664B, BROADCASTING

RADIO

Situations Wanted

Management

PRESIDENT AND MANAGER of 1,000 watt fulltime indie in midwest must leave present position because of small daughter's health. Wish to re-locate in Florida or west coast preferably. Eleven years proven experience, several in major market in management, news, special events and public relations, both radio and tv. 32 years old. Bachelor of Science Degree, excellent references and background. Resume and tape on request. Will also consider position as announcer if offer is right.

Box 657B, BROADCASTING

Production-Programming, Others

PROGRAM-SPORTS DIRECTOR 11 years all play-by-play. 5 years PD and Sales. Top DJ, News. TV Sports. Family. Now East Coast. Will relocate.

Box 668B, BROADCASTING

FOR SALE

Equipment

Transmitter, VHF Dumont 25 kw for any low band VHF needing maximum power. Like new but has had one year's shakedown operation. No bugs. *(Now on Channel 5)*

Transmitter, console, terminal equipment—Dumont. Console includes audio and video switching and monitoring. Prewired audio racks.

Box 688B, BROADCASTING

TAPE RECORDERS
All Professional Makes
New—Used—Trades
Supplies—Parts—Accessories
STEFFEN ELECTRO ART CO.
4405 W. North Avenue
Milwaukee 8, Wisc.
Hilltop 4-2715
America's Tape Recorder Specialists

EMPLOYMENT SERVICE

BROADCASTERS EXECUTIVE PLACEMENT SERVICE
CONFIDENTIAL CONTACT
NATIONWIDE SERVICE
HOWARD S. FRAZIER, INC.
1736 WISCONSIN AVE., N. W.
WASHINGTON 7, D. C.

Facts About People and Jobs

We refer announcers to stations only after listening to audition tapes and checking backgrounds. For sales and production personnel for radio or television, we require personal interviews.

HENRY SCHAPPER AGENCY
Personnel for the Communication Arts
15 East 40th Street, New York 16, N. Y.
Murray Hill 3-8626
PAUL BARON
Director for Radio-TV-Film, Advertising
No advance registration fees

MISCELLANEOUS

RADIO STATIONS
Having Sales Problems?

GBA has had the answer for 13 years. We will sell our programs or yours.
Special programs for sale
Sales clinic for your staff
Will lease your station
Box 530B, BROADCASTING

NO MATTER HOW
you look at it, a classified ad on this page is your best bet in getting top-flight personnel.

FOR THE RECORD

Continued from page 128

BROADCAST ACTIONS
By the Broadcast Bureau
Actions of October 11

KBMI Henderson, Nev.—Granted assignment of license to **KBMI Inc.**

KXLJ-TV Helena, Mont.—Granted assignment of cp to **Capital City Television Inc.**

WHIY Orlando, Fla.—Granted acquisition of negative control by each **Gordon Sherman** and **Melvin Feldman**, through purchase of stock **from Emil J. Arnold, Robert Wasdon** and **Jack Siegel.**

WDSM-TV Superior, Wis.—Granted cp to replace expired cp for changes in tv station.

KYW-FM Cleveland, Ohio—Granted cp to increase ERP to 27 kw, move trans. to **Parma, Ohio,** and make changes in ant. system; ant. height 900 ft.

KSTF Scottsbluff, Neb.—Granted cp to maintain ant. system incorporated in BMPCT-4162 as aux. facilities.

WFLN Philadelphia, Pa.—Granted mod. of cp to change ant. system (move ant. 183 ft. east of location originally proposed) and correct coordinates; conditions.

WAMM Flint, Mich.—Granted mod. of cp to change directional ant. pattern.

WPVA Colonial Heights, Petersburg, Va.—Granted mod. of cp to change type trans., make changes in ground system and ant. system (decrease height); conditions.

The following were granted extension of completion dates as shown: **WANE-TV Fort Wayne, Ind.**, to 1-15-58; **KIEM-TV Eureka, Calif.**, to 3-1-58; **WORA-TV Mayaguez, P. R.**, to 4-13-58; **WNOW-TV York, Pa.**, to 11-30.

WCKR-FM Miami, Fla.—Granted authority to suspend operation of station for a period of 6 months during which time licensee will investigate and obtain new trans. site. (Period to start Oct. 12, 1957.)

Actions of October 10

Granted licenses for the following am stations: **KQTY Snohomish County Bcstrs., Everett, Wash.**, conditions; **KEPS Uvalde Bcstrs., Eagle Pass, Tex.; KLVI, Joel Ellis Wharton, Vivian, La.; KWIV Douglas Bcstg. Inc., Douglas, Wyo.**

KSPR Casper, Wyo.—Granted license covering change in studio location and increase in height of ant. by adding tv ant.

WMHE Toledo, Ohio—Granted license covering cp for new fm station.

WGFS Covington, Ga.—Granted cp to change studio and ant.-trans. location and make changes in ant. and ground system.

The following stations were granted extension of completion dates as shown: **WARE Ware, Mass.**, to 12-1; **WALT Tampa, Fla.**, to 12-1; **WPGC Morningside, Md.**, to 12-20 (conditions on all).

KUVR Holdrege, Neb.—Granted change of remote control authority.

KDWT Stamford, Tex.—Granted permission to sign-off at 7 p.m., daily, local time, except for special nighttime broadcasting events, for period of 180 days, due to considerable financial distress.

KALV Alva, Okla.—Granted extension of authority to sign-off at 7:30 p.m. local time, for period ending Nov. 1.

KAVE Carlsbad, N. M.—Granted permission to sign-off at 7 p.m., daily, local time, effective Oct. 7.

WRNC Oakland, Md.—Granted extension of STA to remain silent until Jan. 1, 1958.

Actions of October 9

KOWN Escondido, Calif.—Granted assignment of cp to **Palomar Bcstg. Co.**; member of assignor is assigning his interest to cp to assignee without consideration.

KRTU Tucson, Ariz.—Granted assignment of cp to **Associated Bcstrs. of Tucson Inc.**

KWEB Rochester, Minn.—Granted assignment of cp to **Rochester Music City Inc.**

KPIG Cedar Rapids, Iowa—Granted acquisition of positive control by **John C. Kelly,** *et al.*, through purchase of shares of stock from **Dakota County Realty Corp.**

Granted licenses for the following am stations: **WOUB Ohio University, Athens, Ohio,** conditions; **WTIG Massillon Bcstg. Co., Massillon, Ohio,** conditions; **KTLQ Tahlequah Bcstg Co., Tahlequah, Okla.; KNOT Thunderbird Bcstg. Co., Prescott, Ariz.; KRBI Gateland Bcstg. Corp., St. Peter, Minn.,** and specify studio location (trans. location redescribed), conditions; **KBCS Three Cities Radio Inc., Grand Prairie, Tex.,** conditions.

KBHS Hot Springs, Ark.—Granted license covering increase in power and installation of new trans.

WKIS Orlando, Fla.—Granted license covering change from employing DA-N and D to DA-N only (DA-2 to DA-N); and installation of new trans.

WBL Springfield, Tenn.—Granted license covering change in frequency from 1430 kc to 1590 kc.

WFRX West Frankfort, Ill.—Granted license covering installation of new broadcasting trans.

KGLA Los Angeles, Calif.—Granted license for fm station; condition.

WHFM Rochester, N. Y.—Granted cp to reactivate fm station in **Rochester, N. Y.,** and move trans. to am site **(Brook & Ballatyne Rds., Chili, N. Y.)**, reduce ERP to 8.7 kw and make changes in ant. system; ant. height 240 ft.; condition.

The following were granted extension of completion dates as shown: **KWJB-FM Globe, Ariz.**, to 10-30; **KLON Long Beach Board of Education Governing Body for Long Beach Unified School, District of Los Angeles, County, Long Beach, Calif.**, to 10-30.

Actions of October 8

WHYY-TV Philadelphia, Pa.—Granted license for noncommercial educational tv station.

WSM-TV Nashville, Tenn.—Granted license covering installation of aux. aur. fm mod. and frequency control unit.

KOOL-TV Phoenix, Ariz.—Granted cp to change ERP to vis. 316 kw, aur. 158 kw and change type ant.

KRE-FM Berkeley, Calif.—Granted cp to decrease ERP to 9.7 kw, ant. height to -15 ft., and increase overall height above ground to 241' 5".

WAGN Menominee, Mich.—Granted authority to sign-off at 7 p.m. local time, from 10-1-57 to 3-31-58, except on evenings when there are special events.

WBEV Beaver Dam, Wis.—Granted change of remote control authority.

Actions of October 7

KETX Livingston, Tex.—Granted assignment of license to **Harold J. Haley** tr/as **Polk County Bcstg. Co.** (change from partnership to sole owner).

KTHV Little Rock, Ark.—Granted license covering installation of aux. ant. (near main trans. site).

KFWB Los Angeles, Calif.—Granted cp to change ant. trans. location utilizing common radiator with **KLAC.**

KDWT Stamford, Tex.—Granted cp to replace expired cp for change of frequency, increase power, change hours of operation and install new trans.

KRSI Park, Minn.—Granted cp to replace expired cd for new am station; condition.

WVUE Wilmington, Del.—Granted mod. of cp to change studio location of tv station.

WDCL Tarpon Springs, Fla.—Granted mod. of license to change name to **Clearwater Bcstg Corp.**

KSBW Salinas, Calif.—Granted extension of completion date to 4-25-58; conditions.

WMFD-TV Wilmington, N. C.—Granted extention of completion date to 2-1-58.

UPCOMING

October

Oct. 21: Texas Assn. of Broadcasters, Baker Hotel, Dallas.

Oct. 21-22: Central Canada Broadcasters Assn., annual meeting, King Edward Hotel, Toronto.

Oct. 23: 16th annual luncheon, Pulse, Hotel Plaza, New York.

Oct. 25-26: Indiana Broadcasters Assn., fall meeting, French Lick Springs.

Oct. 25-26: Sales conference, U. of Mississippi and Mississippi Broadcasters Assn., University.

Oct. 26-27: American Women in Radio & Television, Pennsylvania Chapter, Sixth annual conference, Bedford Springs Hotel, Pa.

Oct. 27: Missouri AP Radio & Television Assn., Jefferson City.

Oct. 29: Convention, National Assn. of Educational Broadcasters, St. Louis.

Oct. 31-Nov. 1: North Carolina Assn. of Broadcasters, Robert E. Lee Hotel, Winston-Salem.

November

Nov. 1-2: Broadcasters Promotion Assn., annual convention, Hotel Sheraton, Chicago.

Nov. 4: Radio-television clinic, University of Illinois.

Nov. 5-7: 11th National Conference, Public Relations Society of America, Waldorf Astoria, New York City.

Nov. 6-9: International convention, Radio Television News Directors Assn., Balmoral Hotel, Miami Beach, Fla.

Nov. 13-15: First annual exhibition, Industrial Audio-Visual Assn., New York Trade Center.

Nov. 13-16: 48th Convention, Sigma Delta Chi, Shamrock Hotel, Houston.

Nov. 15-16: New England radio-electronics meeting, by IRE, Mechanics Hall, Boston.

Nov. 17-20: Tenth Annual Conference, Public Relations Society of America, Sheraton, Phila.

NARTB CONFERENCES

Region 6 (Kan., Okla., Texas)	Oct. **22-23**	**Baker Hotel Dallas**
Region 3 (Fla., Ga., **Ala., Miss., La.,** Ark., **Tenn., P. R.)**	Oct. **24-25**	**Peabody Hotel Memphis**

COMMUNITY SALUTES WIN FANS, BUILDS CLIENT SALES FOR KLAC

The scene opens with Inglewood, Calif., Chamber of Commerce Manager Bud Neuharth talking on the phone with Felix D. Adams, operations vice president at KLAC Los Angeles.

Mr. Neuharth speaks: "You mean KLAC will broadcast over 2,000 plugs for Inglewood in newscasts, interviews, taglines and station breaks on programs of the Big Five disc jockeys? AND promote our Dollar Days sale? Sounds great . . . but . . . well, we can't afford it. We've got Christmas decorations to consider this month. What? You must be kidding. It's *free*? Let's talk."

And so went a conversation that's been repeated 21 times during the past 15 months in the KLAC-Southern California area. After this particular chat the machinery for KLAC's Salute to Inglewood got underway. KLAC was about to pay a big tribute to this city, a Los Angeles suburb of 55,000 people. The salute would consume six days and last around the clock. The station offered to promote the stores, dollar days, schools, churches, clubs, youth and veteran groups, the history, growth and future of the town and the virtues of living, shopping and working in Inglewood.

Phase one in KLAC's "Operation Inglewood" had chamber man Bud Neuharth call a meeting of key officials of the community, businessmen and social leaders to view a 10-minute KLAC 16 mm sound color film prepared by KLAC to demonstrate the preparation and execution of the salute. The key committee agreed to a starting date and organized the next step. Merchants meetings were set up in four separate shopping sections of Inglewood and business people viewed the film, checked KLAC's advertiser list and agreed to erect merchandising stack displays of food and drug items and build window displays of other advertised products.

A total of 145 product displays in 49 Inglewood stores were set up for the salute week. These point of sale displays qualified each store for up to 15 free tagline announcements after the product's commercial. The tags read, for example: "See the Van Camps Pork and Bean display at Food Giant Market, Imperial and Crenshaw, during KLAC's weeklong salute to Inglewood."

To KLAC clients stacks mean orders. Orders were made. The busy Sav-on Drug Store in downtown Inglewood ordered two gross of Halo for a stack. Fifty cases of Pabst and Schlitz were requested. The big Sears retail store built a window display for Pall Mall. TWA provided material for a giant window display in the Penney's store. Seven-Up built a 40-case stack in the Thrifty Drug Store, a busy, well-trafficked jumbo merchandising center. The Food Giant, one of the nation's largest supermarkets, put up 50 KLAC Inglewood week banners and built an enormous selling-end display that incorporated 34 food and beverage items advertised on the station. Among them: B&M baked beans, Beechnut gum, Rath's meats, Stokely products, Coppertone, Halo, St. Joseph aspirin, Canada Dry, Pabst, Schlitz, Camels, Hit Parade, Old Gold, Newports, Pall Mall, Flit and Coca-Cola. Lynn's Market installed a huge 50-case stack of Schlitz beer in addition to 33 other special stacks and displays.

At the beginning of planning for the salute the three local newspapers were consulted and they agreed to help promote KLAC's promotion. Twenty stories and pictures appeared in the *Inglewood Daily News, The Citizen* and the *Inglewood News Advertiser*.

Mr. Neuharth worked with KLAC merchandising and publicity people Armand La Pointe and Betty Hudson in organizing a team of junior college students from a merchandising class to distribute and post one thousand large "KLAC Goes to Town in Inglewood" banners for store windows.

In addition to the merchandising displays involving products, many stores not carrying KLAC-advertised items cooperated by installing special window displays in honor of the KLAC Big Five disc jockeys, Peter Potter, Dick Haymes, Smiling Jack Smith, Earl McDaniel and Gene Norman. Special thank-you tags were aired by the disc jockeys.

On the heavy plus side for Inglewood were announcements promoting shopping, living and working there in 156 KLAC newscasts, in 312 station breaks and on 1,700 product tags during the six days. Big wheels and key businessmen are interviewed by the disc jockeys on tape and 10 of the sessions are released that week. All the promotional plugs and mentions of growth, history, etc., are kept extremely brief.

The salute to Inglewood took place July 15-20. Business boomed on dollar days as never before. The city fathers already have pitched a repeat request at KLAC to time in with their 50th anniversary celebration next year.

KLAC President M. W. Hall sums up the duo-purpose public relations and merchandising promotion as follows: "We've found that the tens of thousands of new Southern Californians know little of the background and advantages shopping-wise of the very communities in which they now live. Our salute plan has made many friends. From a merchandising standpoint, we've built nearly 3,000 point-of-sale selling displays in over 500 stores of Southern California for our clients. While the station underwrites the entire cost, the long range result has been gratifying as national, regional and local accounts come to know KLAC as an active merchandiser."

AS ADVERTISED ON
BY THE
KEEP THAT RADIO DIAL AT
klac
5
570

POINT OF SALE TIE-IN: *Just one of the many displays in Inglewood that identified the station with the product.*

While KLAC ordinarily doesn't solicit advertising from the merchants of the community being saluted, one such promotion did evoke an unexpected windfall. Alhambra, Calif., liked the idea so well it came back to KLAC with an order for 424 spots to be broadcast during the ensuing year [PROGRAMS & PROMOTIONS, Aug. 5].

Ziv Tv to Offer 'Sea Hunt'

Ziv Television Programs, New York, has announced that its new adventure series, *Sea Hunt*, is being offered for syndication with the air date set for January 1958. The series stars Lloyd Bridges as a former Navy frogman. Ivan Tors is producer.

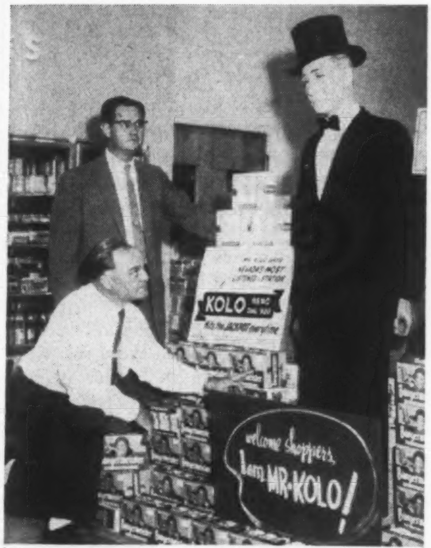
BROADCASTING
THE BUSINESSWEEKLY OF TELEVISION AND RADIO
1735 DeSales St., N. W., Washington 6, D. C.

PLEASE START MY SUBSCRIPTION WITH THE NEXT ISSUE

☐ 52 weekly issues of BROADCASTING $7.00
☐ 52 weekly issues and Yearbook Number 11.00
☐ Enclosed ☐ Bill

name title/position*
company name
address
city zone state
Please send to home address — —

*Occupation Required



KOLO Reno, Nev., is using Mr. Kolo, a life-size mannikin dressed in top hat and tails as the key figure in a point of sales merchandise campaign to sell Burgermeister beer. The dummy rotates from market to market each week. In the base of the platform on which Mr. Kolo stands is a recording device which plays a message inviting shoppers to visit the store's departments—including produce, meats and groceries—and to pay special attention to the products he is merchandising. In addition, a contest to guess the number of times a Burgermeister commercial appears each day on KOLO is being held. Above, George Edwards (l), advertising manager, and KOLO General Manager Richard W. Colon inspects the mannikin.

Submarine Heroes to be Cited

Gold-embossed personalized cases will be presented to 11 of the most decorated men in the U. S. submarine service this Friday in Washington ceremonies preceding Navy Day. The cases contain films which recreate submarine warfare exploits and are episodes featured in California National Production's tv series *The Silent Service*. Each recipient has been portrayed in an episode and was interviewed at the close of the film. The presentations will be made by Rear Admiral Lawson P. Ramage, U. S. N. Similar presentations have been made by CNP in San Diego, Norfolk, Va., and Cincinnati, Ohio.

HOWARD E. STARK
BROKERS and FINANCIAL CONSULTANTS
RADIO and TELEVISION STATIONS

50 EAST 58th STREET
NEW YORK 22, N. Y
EL 5-0405

All Inquiries Confidential

SG Plans Frightening Results With New Horror Films Package

Screen Gems Inc., which has masterminded a group of eerie promotions for its "shock!" package of horror feature films produced by Universal pictures, hopes a few spines will tingle and some blood will curdle when its "shock!" demonstration is presented this week for executives attending two regional meetings of the NARTB. During the Dallas meeting, opening today (Monday) and continuing through Wednesday, and the Memphis meeting on Thursday and Friday, Screen Gems will provide station executives with a glimpse of its promotion, including ad reprints, giveaways and in-person appearance of several live "monsters."

The "shock!" package, which has been sold in more than 30 markets, was launched this month on 15 stations in the U. S., supported by some ghastly and ghostly touches. Screen Gems blueprinted a series of promotions and suggested that local stations tailor them to local tastes and needs. Tips for stations included: A "shock!" party to be held in a "haunted" house, a contest for viewers for the most suitable menu for a monster, a most-shocking photo contest, tour of the city by a "monster" and a pretty girl, a find-the-skeleton contest, plus other "grisly games."

Screen Gems last week reported it was "highly pleased" with both the sales and rating results achieved by the horror films for the two weeks they have been on the air in 15 markets. A spokesman said that stations carrying the films were at least 70% sold out for their time periods and special Trendex ratings showed an audience increase for the time period over the previous rating check.

WINE 'Goes to Your Head'

Agency personnel received bottles of Italian wine from WINE Buffalo, N. Y., with signs reading: "From an old vintage to a new one . . . WINE—the freshest sound in town." The occasion was the changing of WXRA and WXRC (FM) call letters to WINE and WILY (FM). Teaser ads were run in the local papers for several days preceding the event advising: "WINE goes to your head" and Andy Williams distributed thousands of autographed copies of his hit record "Lips of Wine" which the station also played from sign-on to sign-off. Thousands of WINE fan books and pieces of grape-flavored bubble gum reportedly were handed out and local night clubs presented bottles of champagne and wine, courtesy of the station, to patrons. Bottles were also awarded to winners at the weekly wrestling matches. All personnel carried signs on their cars and 5,000 bumper strips were given away.

WAYS 'Ain't Apple Polishing'

To make known the results of a Hooper survey, WAYS Charlotte, N. C., sent out 150 baskets of apples to admen and sponsors with a card saying: "We ain't apple polishing . . . But . . . Have you seen our latest Hooper?" WAYS reports the survey placed it in the lead "with top honors" and that it is the only 24-hour operating independent in Carolina.

KMTV
OMAHA
SERVES MORE TELEVISION HOMES
*than any other station in Nebraska, Iowa and Kansas**

*420,000 TV Homes — 1956 N.C.S. No. 2

COLOR TELEVISION CENTER
KMTV
NBC-TV
Omaha · Channel 3
Represented by
EDWARD PETRY & CO., INC.

MEMO: TO TIMEBUYERS!

Buy the dominant
RADIO VOICE
in Northeastern
Penna.

*MOST POWERFUL
5,000 watts

*OUTSTANDING PERSONALITIES
Tom Bigler—"Mr. News"
Jim Ward—"The Morning Mayor"

*GREATEST LISTENING AUDIENCE
Lowest cost per 1000

*CHOICE OF TOP ADVERTISERS
Big Advertisers prefer to tell their sales story on WILK

PULSE PROVES!
Call Avery-Knodel, Inc.
WILK
Wilkes-Barre Pa.

WMAR-TV's 10th Anniversary

The occasion of WMAR-TV's tenth anniversary (Oct. 27) will be marked with a week-long celebration, highlight of which is a CBS-TV salute to its affiliate (reportedly the second to join its network) by originating *The Big Payoff*, Monday-Friday, from Baltimore's Fifth Regiment Armory. The show will present vignettes from historic Baltimore and its stars will visit patients at the local veterans hospital and Johns Hopkins. They also will be interviewed on the air and be guests at the Community Fund United Appeal luncheon before 700 prominent Baltimoreans. The local Advertising Club will salute the tv station with a luncheon to be attended by 800 industry, national, state and city leaders at which ten tv sets will be presented to members of the audience. Members of the tv press also will be entertained at a reception and cocktail party. Continuous entertainment from the Armory includes Ann Mar's *Women's Angle* and WMAR-TV personalities will award over 100 products to quiz contestants. In its ten year history, WMAR-TV reportedly has been the first Maryland commercial station and the first in the state to broadcast in color, produce its own tv newsreel, schedule religious education, outstrip radio and the first to cooperate in stratovision experiments.

Everybody LISTENS to
KFXD
BUT ME!
(AND YOU KNOW WHAT I AM)

IN a parade sponsored by the Chamber of Commerce, Nampa, Idaho, to kick off a sales promotion for the town, KFXD there was represented by the above entry.

Bartell 'Toots Own Horn'

"We are tooting our horn!" claims the Bartell Group in a mailing to promote its WILD Boston. The mailing includes a horn which can be used on "scooters, bicycles, tricycles, boats or what have you." It goes on to say, "The Bartell Group, always in the lead everywhere . . . first, WOKY Milwaukee, KCBQ San Diego, KRUX Phoenix and WAKE Atlanta . . . now begins the beat in Boston as radio goes WILD . . ." It concludes, "Bartell it and sell it."

THE "Maverick Calf Scramble," sponsored by WFAA-AM-TV Dallas this month was reportedly the featured youth attraction at the State Fair of Texas. It was a merchandising tie-in with the local sponsor (Grennan Bakery) of ABC-TV's *Maverick* and climaxed a five-week campaign. The promotion was organized by Murray Cox, farm director of WFAA, and Fred Pass, farm editor of stations' owner the *Dallas Morning News*. WFAA carried a commentary of the event and WFAA-TV telecast it. *Maverick* star, James Garner, reportedly made his first personal appearance to open the scramble and was lassoed by Miss Dallas for the State Fair Parade. The stations report that 30 boys participated in the contest. They lined up, carrying a rope halter, behind a chalk line in the arena and 15 calves were turned loose. One calf, valued at $2,000 was secretly marked and the boy that got the halter on and pulled it across the line won it. Gov. Price Daniel presented the calf to the winner and Grennan Bakery wheeled in a 50-lb. Texas-shaped Maverick Spice Cake for the contestants. Pictured at the fair are (l to r) Mr. Garner; Larry McAnally, winner of the contest; WFAA-AM-TV President Ted Dealy; Gov. Daniel; O. B. Edmundson, teacher, and Mr. Cox.

KBIG Offers Trip to Paris

A trip "over the North Pole to Paris" is the prize being offered in a new "secret sound" contest being held by KBIG Santa Catalina, Calif. A "mystery sound" is being played daily by the station's disc jockeys and listeners are asked to send in cards identifying it. A new contest begins every two weeks and if a sound isn't identified within the two week period, the prizes will be held over and additional ones offered. The station will award 25 prizes every two weeks for correct answers in the order of postmarks. In addition to the Paris trip for two, prizes will include Western Holly gas ranges, vacation for two at the Las Vegas Desert Inn and Santa Barbara Mar Monte Hotel, dinner dancing at the Hollywood Moulin Rouge and Coty perfume.

WTVJ (TV) Sponsors Contest

Popeye Playhouse over WTVJ (TV) Miami is taxing South Florida children's imagination by inviting them to enter its "I like to go to school because . . ." contest. Answers are to be in 25 words or more. At the halfway mark of the five-week contest 2,500 entries are reported to have been received. School-loving children can win their mothers a $200 wardrobe and, for themselves, a 17-inch portable tv set. Other winners will receive a $300 swimming pool, a three-speed phonograph or have a 24-inch tv set presented to their school.

Another feature of *Popeye Playhouse* is a series of miniature boxing bouts originating from the station's open air "Sunshine Studio." The mayor of Miami will referee young fighters from the local Police Athletic league in a live telecast each Thursday afternoon.

WPIX (TV) Mails Brochure

WPIX (TV) New York is mailing out a 32-page, 13-by-13-inch brochure headed, "New! On WPIX 11—Some More Big New Additions to New York's Most Exciting Station." In line with its policy of presenting "the best and most half-hour film shows . . . in the country," the book features drawings and stills from some of the 60 shows to be offered during the coming season. This policy, the brochure proclaims, is responsible for "the greatest audience increases of any tv station in New York" during a three year period.

KFAB Seeks 'Eleven-Ten Baby'

To promote its 1110 frequency, KFAB Omaha, Neb., is sponsoring a contest for the "Eleven-Ten Baby" of the year. The first baby reported and documented to KFAB as being born on Nov. 10 (eleventh month, tenth day) at 11:10 a.m. or p.m. will qualify as "Miss or Mister Eleven-Ten." If a child is not born at the appointed time, the first one being born closest to it will receive the award. The station will open an educational fund for the child and will donate the equivalent of a one-year university scholarship.

ALLYN TAKES STOCK OF RADIO, ADDS MORE

A daily five-minute program of stock market and business news sponsored by a Chicago headquartered investment firm has been so satisfactory on WMAQ there that it was extended to seven other midwest cities Oct. 1.

Titled *Today's Stock Market and Business News,* the series represents the effort of a pioneer and consistent radio advertiser—A. C. Allyn & Co. The script is prepared under the supervision of Allyn's research department and now is being teletyped to stations in KFAB Omaha, KMBC Kansas City, KWWL Waterloo, Iowa, WSBT South Bend, Ind., WISC Madison, Wis., WOC Davenport, Iowa, and WMD Peoria, Ill. Agency is J. R. Pershall Co., Chicago. The program started on WMAQ in September 1955.

Says A. C. Allyn, board chairman of the investment firm:

"Our radio advertising has been so successful out of Chicago, in producing leads and in institutional value, that we have decided to use the same pattern in these additional midwest cities where we have offices.

The program consists of a summary of each day's stock market action and highlights of business news, plus offers of an informative brochure or report on a general aspect of investing, a group of companies or a specific stock.

NBC Plugs 'Life and World'

To promote its *Life and the World* (Mon.-Fri., 7:45-8 p.m. NYT), NBC is mailing out a 26-by-22-inch brochure entitled, "There's More than Meets the Eye . . ." It contains a picture of several mountain climbers reaching the peak of a mountain and says "behind every picture there's dramatic living sound . . ." It then goes into an explanation of the sounds involved in the picture, saying "could you but hear . . . Hear the picture come alive on *Life and the World* . . . NBC Radio Network."

KAFY Gives Disc 60-Hour Spin

In a marathon spin of Skinnay Ennis' recording of "Got a Date With an Angel," KAFY Bakersfield played the disc 1,100 times continuously from Saturday evening until 6 a.m. Tuesday morning. The 60-hour record promotion was handled by Ben Jenkins, program director-disc jockey, who reported the station's switchboard was jammed the whole time with calls from puzzled listeners. Calls came in from buying-minded clients the next day, according to Ben Paschall, owner-manager of KAFY.

KGW Holds Jaywalker Contest

The dangers of jaywalking were pointed out by KGW Portland, Ore., in a ten-day "spot the jaywalker" contest. Station employes deliberately opposed this traffic offense until they were spotted by alert listeners who received $20 merchandise certificates as prizes. One of the winners turned out to be a police officer who caught the employe acting out his violation. Result: The officer got his prize—KGW staffer got a ticket to traffic school.

Buys Bamberger Parade Again

The annual Bamberger's Thanksgiving Eve Parade of Light in Newark, N. J., will be telecast again this year Nov. 27 by ABC-TV that network has announced. The half-hour program with commentator John Daly will be sponsored by the housewares and radio receiver division of General Electric Co. through Young & Rubicam, New York.

WQXR Releases Smoking Survey

The seventh qualitative survey of smoking habits in the 17-county New York metropolitan area was released last week by WQXR New York. Made by Pulse Inc., the 1957 study shows a drop in the number of smokers over 1956 (reversing a trend) and discloses a "significant reshuffling in brand popularity ranking." A five-year comparison chart of the brands smoked also is included.

WMCA to Carry UN Series

WMCA New York will broadcast *United Nations Radio Review* (Mon.-Fri. 9:50-10 p.m.) throughout the duration of the General Assembly sessions, according to United Nations Radio. The program will present the day's selected highlights of happenings direct from the UN headquarters in New York, as well as significant on-the-spot excerpts from General Assembly meetings.

Ralston Purina Plugs Series

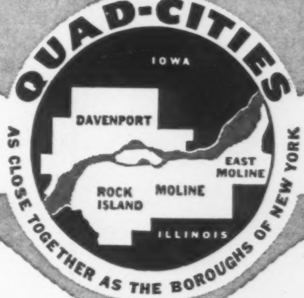
To promote its sponsorship of ABC-TV's *Broken Arrow* on 138 stations, Ralston Purina Co. is mailing out a scroll which tells about the series and also lists the stations in the various cities carrying it and the time it's available. An arrow, broken in two, serves as the rollers on the scroll.

NBC's Network Tv Presentation

"The Picture of Network Television: 1957-58," a presentation previously shown in New York and Chicago, was presented by NBC-TV last Monday at a luncheon for more than 200 advertising executives at the Detroit Athletic Club. Network officers who gave the presentation included Robert W. Sarnoff, president; Robert E. Kintner, executive vice president in charge of programs and sales, and Don Durgin, vice president in charge of television sales planning. Walter W. Gross, manager of television sales in Detroit, was host of the meeting.

KOSI
DENVER
SAN FRANCISCO
KOBY
Number One
RADIO BUY
HOOPER — PULSE
NIELSEN
KOSI — See Forjoe
KOBY — See Petry

Only ONE is atop the
Continental Divide
Serving both the Atlantic and Pacific Sides of America
KXLF - TV4 -:- Montana
Butte
East—The Walker Co.
West—Pacific Northwest Broadcasters



ONE OF THE
FIRST 100 MARKETS
WHBF
RADIO & TELEVISION
COMING!
Greatly Expanded TV Coverage from a New 1000 ft. Tower
CBS
REPRESENTED BY AVERY-KNODEL, INC.

IS RADIO-TV A POLITICAL EUNUCH?

Oregon's Gov. Robert D. Holmes, a former broadcaster, is unhappy about the way radio and tv stations are accepting their responsibility as news media. Gov. Holmes voiced his views, based on a decade-and-a-half in radio as general manager of KAST Astoria, Ore., and his experience in public life, at the Monday luncheon of NARTB Region 8 meeting at Portland, Ore. (see Trade Assns.*). Here is a condensed version of the talk by the governor-broadcaster:*

I consider myself a fellow broadcaster, even though I am at present carrying out an assignment away from the broadcasting area. When it is completed I hope to return again to the field of broadcasting. My 15 years in radio, all in the small market field, were very pleasant ones. During eight of those years, I served my district in the Oregon State Senate. Today I'd like to share with you my appraisal of some of the public responsibilities of radio and television broadcasters in the light of my experience in radio and as a public official.

The time is long overdue for broadcasters to face-up to the fact that we do not, cannot and I think should not seek to operate in a political vacuum. Broadcasters exerted mighty unified efforts several years ago for the right to editorialize. The Mayflower decision was hailed publicly in speeches as broadcasting's Magna Carta. And yet today only a small percentage of broadcasters in radio or television are facing up to this responsibility.

Legislative committees of the Oregon Assn. of Broadcasters have indicated that state legislators treated radio and television as poor relations to be entertained in the kitchen, while newspapers were important guests. And I agree. What can be expected? Newspapers have historically editorialized on issues, local, state and national—on candidates, local, state and national. Broadcasters, in the main, have chosen to hide behind the snug safety of: "The following does not necessarily represent the views of this station." They have become pious and self-satisfied with such an attitude.

YOU BREED CONTEMPT

Political eunuchs are scorned—scorned by legislators at the local, state and national level, scorned by your listeners and viewers. People love politics. They have a feeling for what the word really means. Politics—the science of government—is the method by which we govern ourselves.

Listeners and viewers want to know and have a right to know where a station stands. How can they know when in reality the station doesn't stand? All of us have watched stations outdo one another in the past few years trying to develop what we might call a personality. We have stations that sing . . . stations that swing . . . stations with a happy sound . . . stations that are hot spots on the dial, top spots on the dial . . . sports spots on the dial . . . stations where you're only 5 minutes, 10 minutes, 20 minutes, 30 minutes away from news.

Such attempts to develop individuality for a radio or television station are little short of insulting to intelligent listeners and viewers. I think they would be far more responsive to a station that told them how it feels about power—or the satellite program—or the suggested city manager system for Portland, or about the governor's call of a special session.

To achieve great stature with its listeners and viewers, broadcasting must itself first achieve such stature. Station ownership and management must face this challenge and let listeners and viewers know what the station stands for. Relegating such responsibility to panel discussions, and to commentators will not, I think, ever do the job that the people want and have a right to expect. And to the degree that broadcasting answers this challenge will it prove that it cares just as much about public responsibility as it does about profit.

COMPLACENCY IS DANGEROUS

Some of us who have seen the dramatic development of both radio and television in less than three decades, have become settled in the mood of "why change"—smug and complacent in financial success. What we need is what the teenager calls go-go-go.

Radio had a great opportunity to rise to new heights when television forced a change in established pattern. And just about the only thing it has come up with is the music, news and sports routine. My heart bleeds, not in criticism of the announcer who is doing his level best to read in an intelligible, pleasant fashion, but in criticism of the management of that station.

News and news reporting is a profession and a highly skilled one. Either through education or on-the-job training, people learn this complicated business of what is news, how it should be presented and what is most important. Radio or television cannot circumvent good reporting by simply subscribing to another wire service and then letting a good or sometimes not-so-good announcer read whatever strikes his fancy.

Television had a golden opportunity to take advantage of the mistakes of radio and do a real job in the field of news dissemination. Unfortunately, and again with major exceptions, the television industry entirely missed the boat and simply compounded radio's mistakes by letting the public watch a good announcer, perhaps, read news that means absolutely nothing to him.

All of us know that newspapers cannot compete with radio and television in news coverage because of the greater flexibility of radio and television. But we fail when we refuse to view news and its reporting as a highly specialized profession. Radio and television must hire top reporters, editors and writers and begin to do a real job in the news department, putting public responsibility ahead of profit.

If the format of music, news and sports is to mean anything, broadcasting must stop relying solely on the top 20, 30 or 50 popular tunes as measured by juke boxes, music sales and the other means of measurement they are now following. Let's exert some musical leadership from our position as the greatest avenue of music that our world has ever known so that our listeners have the opportunity to hear everything from Bach to boogie woogie. Let's staff our broadcasting stations with musical directors who are musicians with an understanding and background in all types of music.

With all of the shortcomings, I think that our American free broadcasting system stands like a beacon for the rest of the world. State systems, where the state controls, have been proven the enemies of a free people. They have failed not only in their eventual use by tyrants, but by any yardstick of quality of news and entertainment. Our American system of free broadcasting brings hope, information, inspiration and entertainment daily to millions of people, not only in this country, but all over the world. It is perhaps the most potent force in the world today.

SECONDARY MARKETS ARE IMPORTANT, TOO!

Sydney E. Byrnes, president-general manager of WADS Ansonia, Conn., feels that the national advertiser on occasion concentrates too much on buying major market stations. It dilutes effectiveness, he charges, and offers these reasons why:

The praises of radio are sung so much these days that I am prompted to ask the experts: "When do you believe the secondary markets will become primary markets to the national advertising agencies?" Let me follow that one up with "Why do the advertising agencies buy three radio stations in one city, and skip over 40 or 50 miles to the next major market stations and do the same thing?" Does the advertiser know that much money is going down the drain? Much of this money is being poured into areas time and time again with no thought of how much more could be obtained with less money.

Take the case of a 50 kw station which claims a primary area radius of 75 miles. The charge for class A time is $55 for a one-minute announcement. At the local station in what is termed "the secondary market", the price is $7 for one minute of class A time. The national advertiser can get over seven times the number of announcements on the secondary station than he can on the 50,000-watter.

But can he get the coverage, you ask? The answer to that one comes from the agencies themselves. They admit that the secondary stations have excellent ratings. Granted, you might have to buy three stations to the powerhouses one, but you will get a bigger audience for much less money.

The powerhouse stations in the major markets cannot possibly give what the people outside the city limits want to hear, and that is local news, local public service programs and local advertisers.

If I were a national advertiser, I would want to be next to a local newscast on a good local radio station, well operated and well received whether it is a major market or not.

There is no doubt that the major market must be adequately covered, but not without some consideration as to whether the advertiser is getting the most coverage for the money he is spending.

Look at the map of the state of Connecticut, check your major markets and then check the secondary markets. The number of potential customers not being reached would make millions of dollars for some advertiser. Add what you find in our state to the other 47 and you have some idea of the amount of business that is being passed by because of an old wives' tale about primary and secondary markets.

It was not too many years ago that the independent broadcaster was the forgotten man. Today, he takes top place in the purchasing of radio time if he is in a metropolitan market.

I have no doubt that one day, the national advertiser is going to ask the account executive: Don't the people in the secondary areas use soap, drive cars, smoke cigarettes? On that day, the secondary markets shall inherit the national accounts!

DODGE'S COUNSEL TO STATIONS: GET OUT AND SELL OUR DEALERS

A suggestion that broadcasters both prod and assist local Dodge dealers was made by Arnold C. Thomson, advertising manager, Dodge Div., Chrysler Corp. It was part of his overall review of Dodge advertising, presented Oct. 11 at the Ohio Assn. of Radio & Television Broadcasters' meeting in Columbus (see story, TRADE ASSNS.). *Portions of Mr. Thomson's remarks follow:*

MR. THOMSON

Despite this [Dodge's] tremendous advertising expenditure, despite this access to all national media, despite the availability of the finest advertising talent, we cannot actually sell one single solitary Dodge car by ourselves.

That's where the dealers come in. You can lead a horse to water but you can't make him drink. We can make a million people want to buy Dodge yet we can't sell them even one.

So creating a new car is not enough. The dealer must assume the responsibility of turning this desire into action. He simply cannot afford to sit back and wait for business to walk in through the front door. Not these days he can't. He must go out and bring business in. And there's no better, more effective way of bringing in business than by retail advertising.

And here he must do the job alone; we cannot do it for him. As an independent businessman, he has the obligation of promoting his own business. Consequently, he should set aside a definite percentage of his sales for advertising purposes—not to build desire for Dodge cars, but to build up his own dealership as a good place to do business.

He can do this in a dozen different ways. He can sell convenience of location . . . excellent service facilities . . . price and deal . . . terms and guarantee. He can hold special promotions of all kinds. He can make his dealership a veritable hotbed of activity, where something exciting is happening every day.

But these are the things he must do on his own. We know from our own personal experience that the biggest, most successful dealers who sell the most cars and make the most money are the ones with a consistent local advertising program that promotes their own place of business.

And here is where local media enters the picture. Here is where television and particularly radio can do a great service to the dealer and themselves. They can go to the dealer for the advertising dollars that promote his business on the level that really pays off for him—the local retail level.

One of the basic fundamentals of successful selling is asking for the order. No salesman worth his salt ever walks out without asking for the order. You can never do it too often. Most businesses don't do it enough. And here is where radio, particularly, has a distinct advantage and a definite

HEAR YE

More listeners hear

WSJS

RADIO

WINSTON-SALEM

NORTH CAROLINA

than the other three city stations combined

AM-FM NBC 5000 W—600 KC

AFFILIATE FOR

WINSTON-SALEM / GREENSBORO / HIGH POINT

CALL HEADLEY-REED

DOUBLE FORMER POWER

★ ★ ★

KTBB

TYLER TEXAS

★ ★ ★

THE BIG NEW SOUND

IN EAST TEXAS NOW HAS 1000 W. DAY AND NIGHT ON 600 KC.

★ ★ ★

Ask Venard Rintoul McConnell, Inc., in N. Y. & Chi., or Clyde Melville in Dallas, to tell you about the 20,053 square miles containing 641,122 people now covered by KTBB.

THE METROPOLITAN VOICE

RADIO WSRS

GREATER CLEVELAND'S NUMBER 1 STATION

SRS "Radio-Active" MBS

selling point. With radio, a dealer can ask for the order every day, several times a day, right in his own selling area. And he can do it at far less cost than any other medium.

It is true that our more successful dealers do have a definite advertising program working for them in their local markets, and it shows up in their operation. . . . But the fact remains that the biggest majority of dealers, Dodge and competitive dealers alike, do little or nothing in the way of retail advertising.

. . . You are the advertising expert—not the dealer. You must conceive the basic selling idea, create the copy platform, plan the overall strategy. If you wait for the dealer to do it, you may have a long wait.

And remember, if there is anything we can do from the factory end to make your selling job to dealers easier and more effective don't hesitate to let us know. We realize how important local advertising is to us and to our dealers.

We recognize the role radio and television played in Dodge's success last year—both on the national and the local level. And, as we once again re-evaluate our money, our markets and our media for the coming year, we expect radio and tv to again assume leading roles.

PLAYBACK

QUOTES WORTH REPEATING

TV TO LEGITIMATE DRAMA

Does a "hit" on Madison Avenue guarantee success on Broadway? While some tv scriptwriters, such as Arnold Shulman, Paddy Chayefsky and Gore Vidal, have made the transition happily with hits in both media, most broadcast dramatists fail. In his new book, out this month, New York playwright-drama critic-author Walter (How Not to Write a Play) *Kerr, tells why. The book is titled* Pieces at Eight *(Simon & Schuster, N. Y., 244 pp., $3.95).*

. . . A television play is normally at its most active, the camera at its most mobile, during the early stages of the game. As the story moves forward, it tends to narrow in focus. The first thing you know you're dealing only with a face or two, and you're watching closely for the bat of an eyelash, the twist of a lip, the significant quiver that suggests an otherwise unelaborated change of heart. When the moment of crisis does come, it's not much more than a shadow across a man's face. From a theatrical point of view, the best television plays seem to shrink to a climax. The theatre, of course, works the other way around. An audience doesn't resist a lazy opening: that familiar maid ambling slowly to that familiar telephone won't be dialed out. . . . The stage is normally at its most expansive, its most full-bodied, in the last 20 minutes, and anyone whose responses are theatrically trained is apt to feel decidedly cheated by the closing moments of a regulation television play.

In other words, the man who writes for television is building to a grace note at the same time that the traditional dramatist is trying to strike a chord. The two forms tend to move in precisely contrary directions, the one dropping to a sigh while the other is taking its biggest breath, the one diminishing to a pin-pointed epilogue while the other is winding up for an all-out Act III. (If I had to boil this down to a phrase, I guess I'd just say that television writers don't write third acts.)

The playwright who wants to live in both worlds, then, is obviously going to have to equip himself with reversible gears. It should be possible. The biggest mistakes to date haven't come from the grinding clatter of gears being stripped but from the failure to try for any real change of course; too many tv men have simply placed their habitual, quietly "untheatrical" formula on the stage.

A COSTLY PUBLIC FUTILITY

Citing the deficit and debt reported in the current annual financial statement of the Canadian Broadcasting Corp., the trade publication Canadian Broadcaster & Telescreen *suggests, "Let's close up this government circus."*

. . . A plan could be easily evolved under which the CBC could step out of the business of physical broadcasting, turn over its facilities to private interests at their depreciated value or more, and, in return be given, or sold at a reasonable price, air time for the broadcasting on private radio and television stations of those of its programs which cannot be supplied by the private broadcasters and which are of truly national value.

This phase of broadcasting comes under the heading of public utility and we believe it might well continue as public enterprise. But the light entertainment, the news and the music of a popular nature are well dispensed by the private stations, and the entry of the government into this field is in no sense a public utility. In fact, it is nothing short of a highly costly public futility.

RIPPLES FROM TV NEWS

Describing the unique impact of tv news to an Air Force Seminar in New York Oct. 11 [At Deadline, *Oct. 14*], *CBS News Director John F. Day cited recent instances of the medium's effectiveness.*

Impact is the word to be most associated with television reporting. One can use hundreds of words to describe the expressions on the faces of the members of a mob kicking a Negro reporter in front of Central High School in Little Rock, but a one-minute film story—properly scripted, properly narrated and properly integrated into the show—projects the viewer into the very section and tells the story with impact no other medium can muster.

Nothing I can think of demonstrated the impact of tv, and particularly that of tv news, more forcefully than did the Khrushchev interview last June. The Russian leader had been interviewed before. Turner Catledge of the *New York Times* had interviewed him only a few weeks prior to our telecast. But this interview, printed in the *New York Times* and carried in lesser detail by all the wire services, caused hardly a ripple in the country. On the other hand, when Khrushchev appeared before a panel of reporters on screens in homes across the country, his words and actions became an international incident.

Newspapers blazoned the story the next day. Members of Congress had comments. The President devoted time to it in his next news conference. The telecast was repeated in countries throughout the world. And in every one of them, it caused the same sort of excitement.

Why? Because words describing this man could not carry the impact of the man himself—and on television people saw the man himself.

MISPLACED SENSE OF GUILT

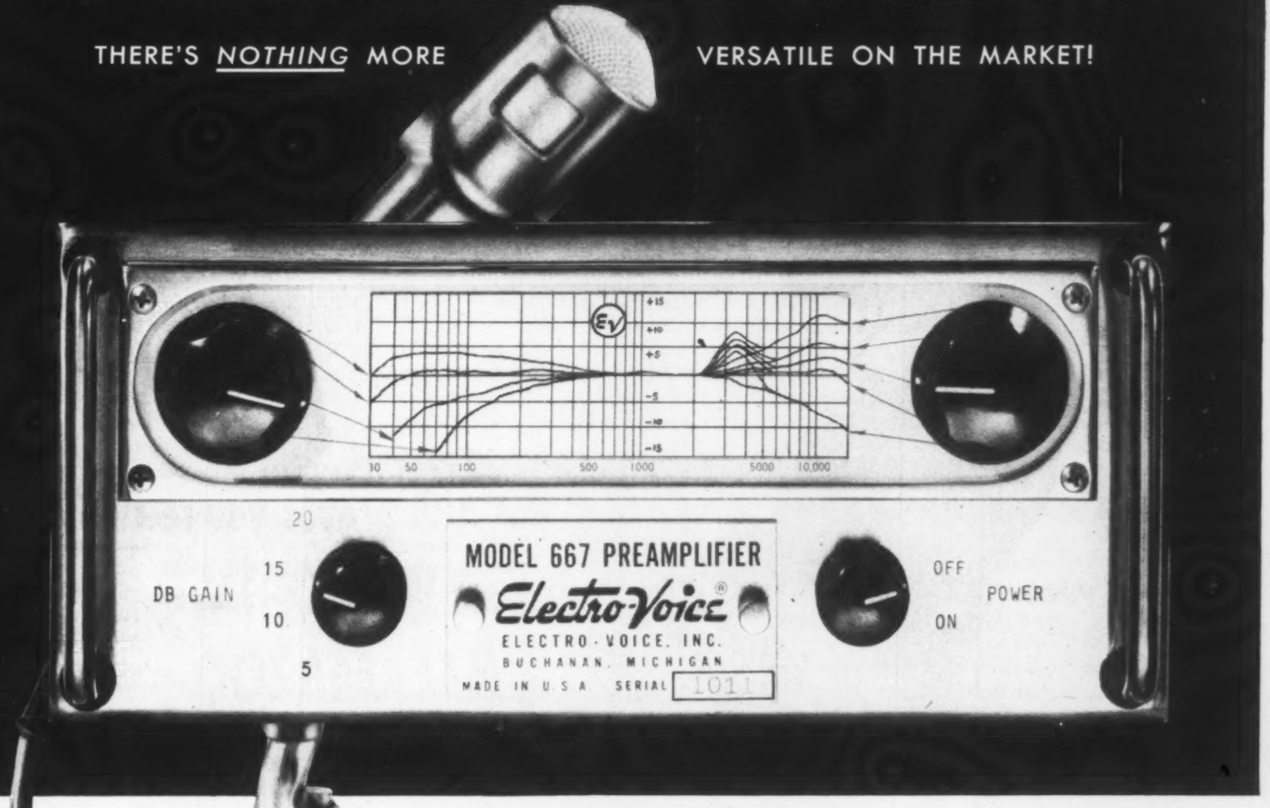
The New York Times *in its "Topic of the Times" column has this to say of the steady television viewer.*

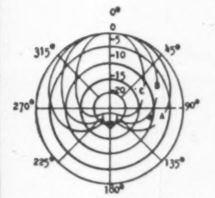
Watching television hour after hour is by now a well established habit, not infrequently accompanied by a guilty feeling. Many a viewer considers television a waste of time, yet keeps on watching it. Why should there be such a feeling? Is it not that television introduces us to many interesting people, interesting because of their actions or utterances?

Would anyone on either side of the Atlantic dispute the fact that television could and should be, and often is, an opportunity to extend our knowledge and experience? What youngster, and adult too, should not have the opportunity to watch the United Nations General Assembly, or see and hear some of the foremost men of culture and science, politics and the arts in the comfort of his home? None, the way we see it.

Electro-Voice Model 667 Cardioid Microphone Gives You a Choice of 40 Response Curves! and Presence Control*

THERE'S NOTHING MORE VERSATILE ON THE MARKET!


EV
+15
+10
+5
-5
-10
-15
30
50
100
500
1000
5000
10,000
20
15
DB GAIN
10
5
MODEL 667 PREAMPLIFIER
Electro-Voice
ELECTRO-VOICE, INC.
BUCHANAN, MICHIGAN
MADE IN U.S.A. SERIAL 1011
OFF
POWER
ON



Scale: 5 Decibels per division
A — 300 cps B — 5,000 cps
C — 10,000 cps

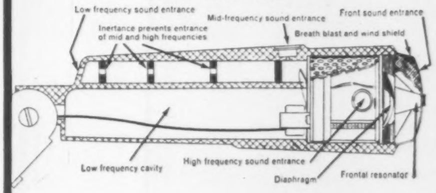
Model 667 does everything well! This new E-V Variable "D" cardioid incorporates an in-line transistor preamplifier which can be located near the microphone or in control room. Individual Bass, Treble and Presence controls select any one of 40 frequency response characteristics for exacting operations.

***Unique new Presence Control** (see response curves on preamplifier) provides 6.5 db boost, at 3500 cps. Switch is located on back of preamplifier.

Increased front-to-back ratio means better discrimination against unwanted sounds. There is no boominess from close talking. Performers can work 2 to 3 times further from the 667 than from conventional microphones—there is no loss of presence. Simplifies boom operation, saves time, eliminates crowding performer. Microphone is small—7½ inches long, 1¾ inches in diameter at maximum—and weighs just 11 ounces. Helps correct for studio acoustic deficiencies, minimizes the problem of flats, performs exceptionally well on location and open-air remotes.

Model 667
Microphone
List $600.00

Here's How it Works


Low frequency sound entrance
Mid-frequency sound entrance
Front sound entrance
Inertance prevents entrance of mid and high frequencies
Breath blast and wind shield
Low frequency cavity
High frequency sound entrance
Diaphragm
Frontal resonator

See your authorized E-V Distributor. Get all the facts on Electro-Voice professional microphones. Write for Bulletin 120-BT710.

Electro-Voice®

ELECTRO-VOICE, INC., BUCHANAN, MICH.
Export: 13 East 40th Street, New York 16, U. S. A.
Cables: ARLAB

You may have problems with a fly rod—

But ARB proves you're right about WKZO-TV in KALAMAZOO-GRAND RAPIDS

WKZO-TV is first in 267% more quarter hours than the next-best station—*327 for WKZO-TV, 89 for Station B!*

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: *Survey based on sampling in the following proportions—Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).*

AM-TV-FM

The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in *Both* Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

MONDAY MEMO

from **SUMNER J. LYON,** *director of radio-tv, Morse International*

DON'T LET THE ADJECTIVE IN HARD SELL DERAIL YOU

We had just screened a mood tv commercial—a good example of emotional persuasion on film. Even after three showings, it still left a lump in my throat. There was a murmur of favorable comment from the agency executives.

Then suddenly a heavy voice boomed, "Yeah, but there's no sell in it!" My jaw dropped. What did he mean, "No sell in it?" Do you suppose he had not felt the same emotion . . . experienced the same favorable impression of the product as I had? Yet I am not so sure that our difference in understanding was simply a problem in semantics.

No doubt this agency executive in using the word, "sell," meant what is popularly referred to in the trade as "hard sell"—a direct, unabashed appeal to the viewer to purchase the product. But I cannot accept this executive's inference that any approach other than the direct pitch is void of sell, or even of hard sell.

Our friend undoubtedly prefers the direct pitch, so he uses sell, interchangeably with hard sell. But when the terms hard sell and soft sell are used, I think it must be clear whether reference is to the degree of persuasion, or to the directness of the sales pitch. If hard sell is meant to refer only to the directness of the sales message, then the term merely describes the nature of the advertising presentation. But I believe hard sell can also be used to describe the degree of persuasion, and, therefore, refers to presentations of all types, including the direct sales pitch. It does not follow that indirectness of presentation automatically rules out hard sell. It is quite possible to sell hard indirectly—without making the viewer conscious of the hard sell.

True, examples of such presentations are infrequent because their creation requires a great deal of thought, skill and finesse. They are, nevertheless, in their sales effectiveness, well worth the effort, and should be standards for tv commercial production.

THE LITERAL DEFINITION DOES NOT APPLY

Let's define sell and selling in an effort to clarify our language. Literally, to sell is "to give up or make over to another for consideration: dispose of to a purchaser for a price." Literally, then, it is impossible to sell via television; or, in other words, to conclude an exchange of goods for coin, or a promise to pay.

Since the physical exchange required in the sale process is missing, what does this medium do for us as advertisers? That's right. It advertises our goods, products or services. When we talk about sell on television, we are talking about advertising. Therefore, we are more properly concerned with the latter definition.

Our aim in tv—as in all advertising—is to create a desire to buy. This is done by giving information, making public announcement, praising the good qualities of, in order to induce the public to buy. In other words, advertising conditions the consumer to buy. The best way to prompt a purchase is to first provoke an emotional response to your commercial. Already our research experts are becoming disenchanted with the value of recall, and its relationship to sales. So let's relate our products to the consumers' emotions; let us appeal to their appetites, loves, needs, greed, self-preservation, and pride.

Bob Foreman at BBDO put it: "A product which contains advantages that fulfill a basic need, or can whet appetites to create a need—that product's exposure on tv should be sensational." It is the job of those in commercial tv to so present the advertised products as to produce consumer acceptance—a favorable state of mind toward the advertised goods. The prejudice crystallizes into buying when the consumer happens to want such articles.

The compelling influence of the tv advertisement may come as a direct pitch from a persuasive personality. It may result from the projection of a desirable atmosphere or mood which has been created by, or around, the advertised product. It may come from product association which appeals to the viewers' pride, greed or need. It may be the effect of a stated "reason why" whose logic is irresistible.

Advertisers agree, however, that a promise, and the reason why a given product will fulfill that promise, are basic ingredients for a successful ad. However, there is no rule that these must be explicitly stated. There are many situations in which the implied promise and the inferred reason why of romance, adventure, and clever humor related to the product, may be far more sales-effective.

WHY DID PROF. HIGGINS BUY THE VIOLETS?

"Who'll buy my violets?" is an advertising pitch, however weak. And it is doubtful that Prof. Higgins was persuaded by that headline to buy a bunch from Liza Doolittle. Or even because of the persuasive personality of the vendor. He bought the violets because of the intriguing quality of her speech. And few advertisers would count on a very large volume of sales with that angle.

The smart agency man would have had Liza give an impassioned description of the loveliness of the flowers, the intoxication of their scent, the beauty they would bring into their purchasers' lives. The Camera would HOLD on her, then END on product closeup with Supered Title: "LIZA'S VIOLETS, Only a Shilling." Perhaps an even smarter agency man would leave the person of Liza in favor of the appeal of a stream-bank strewn with violets, with love and romance rampant. Then he would DISSOLVE BACK to LIZA, now the beautiful Pygmalion, thanks to her violets, not Higgins (Shaw to the contrary).

Both these treatments for the sale of violets fall within my definition of the term, hard sell. Certainly, though, the second treatment would not fall within the hard sell definition preferred by the agency executive who said there was no sell in the mood commercial. The mood spot, in my opinion, had plenty of sell in it, although I grant it was not hard within his definition.

All in advertising have a similar objective: moving goods. I prefer to think that the selling which advertising effects is the causing of acceptance or the conditioning of the consumer to buy. This can be effectively accomplished with a variety of presentations, depending upon the product and its problems, variously classified by the trade as hard sell and soft sell.

Sumner J. Lyon, b. June 18, 1909, North Dakota. BA Stanford U. Was with Office of Strategic Service during World War II. Before joining Morse International he was a writer with Warner Bros., Pathe and Princeton Film center and in the tv department of Lennen & Newell.

EDITORIALS

The Ten Percenters

FOR MORE than two months BROADCASTING editors have been exploring the world of the talent agent.

It is a murky world where figures are indistinct and the line between reality and fantasy sometimes imperceptible.

Most of its inhabitants prefer it that way. Talent agents, as a class, seek the shadows for themselves as they seek the limelight for their clients.

Some of them will go to fantastic extremes to avoid personal publicity. One major agency refused to release a picture of its late founder unless its present management could read and approve our story, a condition we were unwilling to grant. A BROADCASTING photographer was ejected from three big agencies when he attempted to take pictures of the company names on their entrance doors.

Only a few of the bigger talent agents were willing to talk freely to our editors. Others talked, but only in exchange for a promise of anonymity. Still others refused to disclose any information of significance about their businesses, obliging us to go to other sources for the material we sought.

We recite these experiences not to illustrate the difficulty of the research that went into the story in this issue but to lead up to this question: What are agents trying to hide?

It is tempting, but it would be inaccurate, to assume that talent agents prefer personal obscurity for the same reasons that thieves work in the night. As far as our editors could determine, this is not the case. The passion for anonymity comes from other causes.

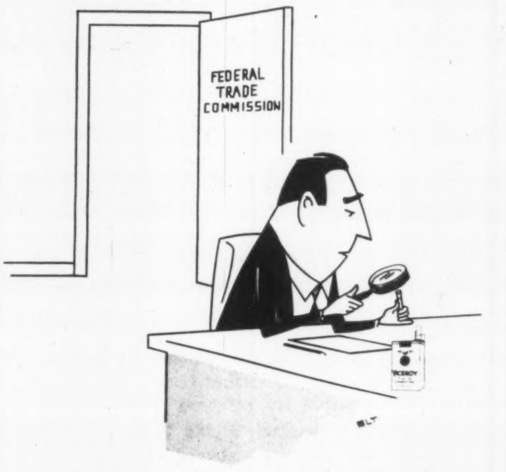
One is the intense competition which prevails among agents. Presumably agents feel they can protect themselves from client raids by other agents if they can keep their client lists from being known.

Another reason for agent secrecy is tradition. In its early forms, the agent business was conducted in ways that would have aroused the intense interest of moralists, if not the police. Standards have improved since then, but the urge for secrecy persists. This urge, we suggest, is outmoded.

As our careful research clearly shows, the talent agent has become an influential force in television. In sum, agents account for a $50 million piece of the television economy. By various devices they exert a strong measure of control over many of the most important programs on the air. Their position has become too important to be ignored—or concealed.

The talent agent has developed to a point at which it becomes the duty of the television advertiser, advertising agency and broadcaster to determine if the talent agent is making a contribution equal to his revenue.

At the moment, there are divergent views on that question—mainly, we suspect, because few people fully understand the talent agent's business. It is a business which, like other parts of broadcasting, ought to stand up to scrutiny.



Drawn for BROADCASTING by Sherwin L. Tobias

"12,321 . . . 12,322 . . . 12,323. . . ."

The Way to Equality

THE slow progress made in many areas by broadcast journalism has provided newspapers with a favorable atmosphere for their efforts to keep radio-tv reporters away from public events. In the past year they have kept broadcast newsmen out of public proceedings at Los Angeles, and just recently print reporters in New York forced Idlewild airport to grant them separate interviews with newsworthy travelers.

Reluctance of some stations to accept their journalistic responsibilities recently led Charles Shaw, WCAU-AM-TV Philadelphia, to call for coverage of news by trained professionals. And Gov. Robert D. Holmes, of Oregon, a former broadcaster, told last week's NARTB Portland meeting that broadcasters by and large are "failing to do a good job of news reporting" and refusing to assume editorial positions in community and national affairs.

Except in Colorado, where a favorable Supreme Court decision has been obtained, broadcasters are running into frequent resistance in coverage of court proceedings and other public events. The problem is becoming increasingly critical, and the Radio-Television News Directors Assn. considers it one of the top issues coming before its Nov. 6-9 conference at Miami Beach, Fla.

The advanced technology of modern broadcasting gives large and small stations alike the chance to record history as it happens—vividly, completely and accurately. Many are doing so. Others are not. Without professionals at microphone and camera these devices are as useless as a fast newspaper press in a poorly staffed plant.

RTNDA is leading the way to improved broadcast reporting. Its four-day program at Miami is built around a series of how-to-do sessions, with top newsmen swapping ideas and techniques. The more progressive news stations have found they can combine able reporting with audience expansion and sponsor response.

But something more is needed before the equality with the print media will come to broadcast journalism. Complete, imaginative and professional coverage of the news is essential, but it is not enough. Until the broadcast media undertake the counterpart of an editorial page on the air, particularly in community affairs, they will not command the respect public officials accord the printed media which do editorialize.

Editorializing is no assignment for the timid station owner. It requires fortitude and the willingness to take a few lumps. In no other way, however, can he become a force in his community. He will then become an electronic newspaper, with a mechanism that can fight back. That is the language the politician understands.

The Count That Counts

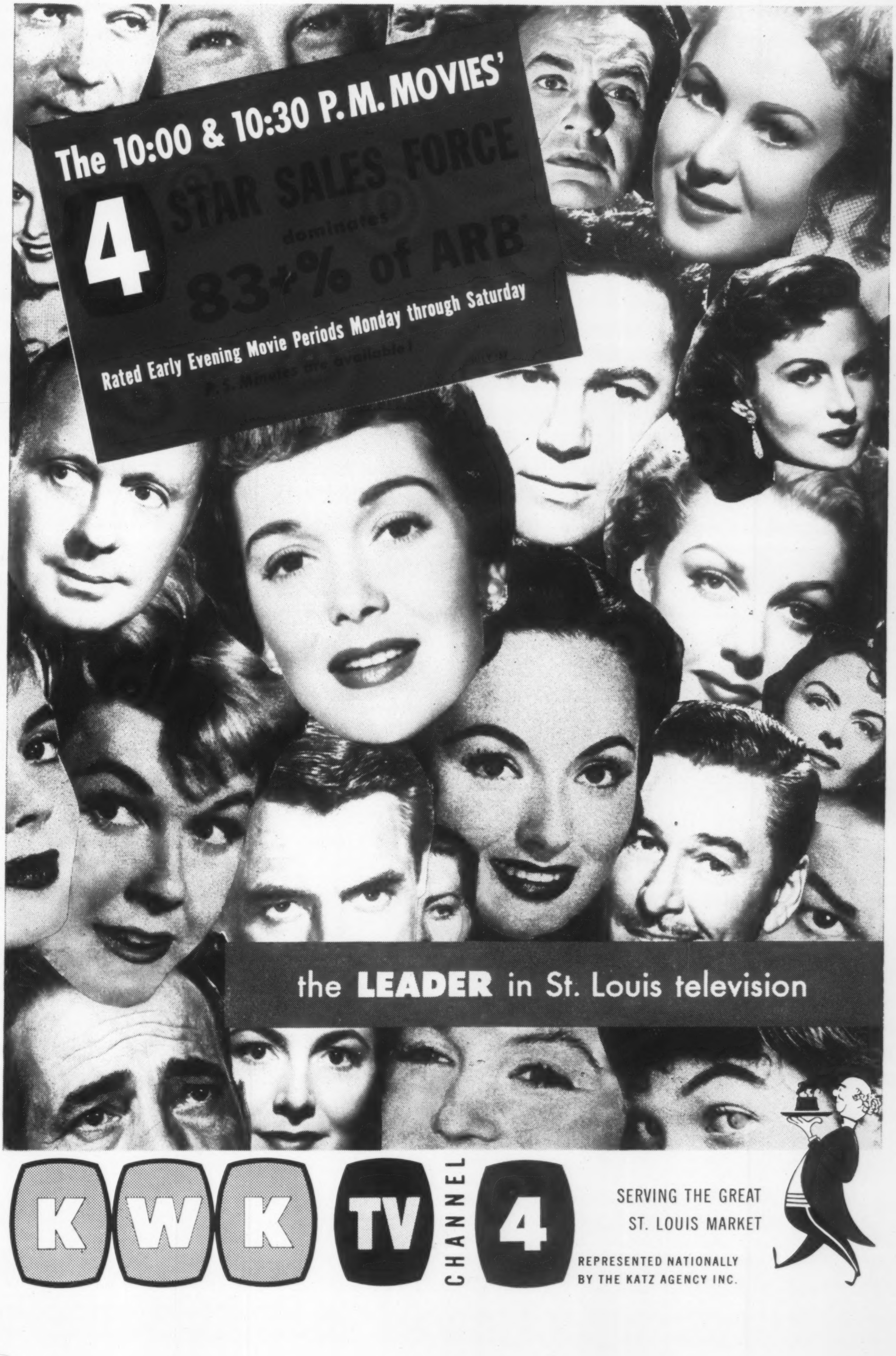
ONE of these ulcerated days a self-sacrificing business scientist may assign himself to the job of developing a method of orbiting the harried life of a businessman—a way of office life that will produce maximum achievement and money out of a 9-5:30-or-later routine.

Pending arrival of that happy era, the best interim procedure is to utilize available ways of getting the most out of every minute—especially the minutes devoted to acquisition of commercial information.

Luckily there's a way of getting information efficiently and of communicating effectively with others engaged in broadcasting's facets. It's simple—the use of an accepted business device, Audit Bureau of Circulations.

October is ABC Month. This method of showing who buys a publication—newspaper, magazine or business—has gained universal acceptance among those who spend money to buy space in publications. There's a good reason for this esteem: ABC shows how many people think enough of a publication to pay for its delivery to their offices and homes.

BROADCASTING joins the ABC celebration by observing its first anniversary as a member of the exclusive group—the only member in the radio-tv publication field. It commends ABC as an important aid to those who use publications in their work as a means of knowing what is happening, and what's going to happen.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